

V.15

真義大觀



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V. 15







# SELECTED RELICS

## of JAPANESE ART

Vol. XV

EDITED BY S. TAJIMA

# 真美大觀

第十五冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

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眞美大觀 第十五册

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## 帝室御物

### 鳥毛立女屏風繪紙本、顔手彩色、其他墨畫

(六曲屏風一帖中の一扇)

作者不詳

(各扇竪四尺五寸一分横一尺八寸七分)

此の御屏風は、天平勝寶八年六月二十一日聖武天皇の追福の爲に、光明皇后の毗廬舍那佛に獻せられたるものなり、即ち正倉院古文書の東大寺獻物帳に見えたる「御屏風壹佰疊中の「鳥毛立女屏風」にして、今尙現に正倉院に藏せらるゝ寶物とす、六扇各、樹下の美人を圖し、頭髮と衣服とに鳥毛を貼附して裝飾したるもの、今は鳥毛大かた失せて、其の下に書きたりし描線露れたり、先年此の屏風修補の時張りこみの中に、天平勝寶四年六月廿六日の文ある反古ありしを見たるより考ふれば、其の製作年代は、天平勝寶四年より八年迄の四年間なること極めて明確なり、人物の顔と手とには彩色を施したれど、頭髮及び衣褶の描法は、鳥毛貼付の下畫に過ぎざるを以て粗筆を用ゐる樹石は初めより墨畫なりしものゝ如し、本圖筆痕畧、鮮明にして明かに當時の畫風を見ることを得べし、其の技術は尙穉癡なるを免れずと雖も、樹幹の錯節及び石皴の畫法較、寫生に叶ひて、頗る曲折の巧みを示せるのみならず、其の皴法は恐らくは唐の山水畫の面影を傳へたるものならむ、美人樹下に立ちて手に寶珠を弄する所、蓋し當時の風俗畫なり、本書第二冊に掲ぐる吉祥天の面相も本圖の美人に酷似せるを見る、此の種の相貌は、即ち奈良時代の人々の美と爲したる所なりしや必せり、其の紅粉を施し蛾眉を畫きたりしものなること、及び服裝、髮容亦以て當時の俗を察するに足る、而して鳥毛の屏風は、此の外にも獻物帳中又鳥毛篆書屏風及び鳥毛帖成文畫屏風ありて、前者は尙現存せるを見るも、其の當時に行はれたる裝飾の意匠なりしことを知るべし。

## BEAUTY UNDER THE TREE.

(Picture on one panel of six-fold screen; size of panel, 4 feet 5¾ inches in height by 1 foot 10½ inches in breadth.)

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

This screen was offered to Vairocana Buddha by Empress Kōmyō to propitiate the god in behalf of her departed spouse, Emperor Shōmu (724-748). It is now preserved in the Imperial Treasury, Shōsōin, Nara. One hundred of these folding-screens are enumerated in the "Catalogue of Offerings to the temple, Tōdaiji."

In each of the six panels there was depicted a beautiful lady standing under a tree: the locks of her hair and her garments were done with feathers, but the feathers have mostly been torn off and now but little trace of them is to be seen save outlines. Some time ago, when repairing these screens, a paper was found inside of one which contained, in writing, the date: 26th day, 6th month, 4th year of Tempyō-Shōhō (August 10th, 752). From this, it is to be understood that these panels were made at some time between the 4th and the 8th years of Tempyō-Shōhō. The faces and hands of the persons were painted in colours, but wherever feathers had been used for decorative purpose, there is nothing now but simple lines. It is probable that the trees and rocks were done in monochrome from the very first. We may distinctly trace the brushwork of these pictures, and hence get a good idea of the character of pictorial art at that time: although it was in an undeveloped state, we are led to suppose, from the method of depicting the complex character of trees and rocks, that probably they were copied from natural objects; while the manner of representing the fissures in the rocks, suggests the influence of landscape artists of the T'ang dynasty, China. The lady playing with a jewel-shaped ball under a tree shows the costume of the time: in this respect, it resembles the picture of Suri-devi, reproduced in the second volume of this series, and it is to be supposed that her face shows the ideal type of female beauty during the Nara era: from the suggestion of rouge on the face, the thin black lines of the artificial "high-eyebrows," the garments, and the style of dressing the hair, we get many an interesting glimpse at the customs of that remote time. Besides this: in the catalogue, the screen is described as being made with feathers, with some square Chinese ideographs on the folding-panels, and some Chinese literary compositions, all of the same material. The characters are yet traceable, and from them we may see the design adopted at that time.



潮の意氣が、こころ映る

[illegible]

分國以五十位總一八十七分

天  
南  
風  
雨  
一  
年  
一  
度

聯珠不藉

蘇子立文觀魚(蘇本頭年錄其狀)

蕭子雲

BEAUTY UNDER THE TREE.

(Picture on one panel of six-fold screen; size of panel, 4 feet 5 $\frac{1}{4}$  inches in height by 1 foot 10 $\frac{1}{2}$  inches in breadth).

(COLONY)

The characters are yet inaccessible, and from them we may see the design adopted at that time. The features, with some sparse Chinese ideographs on the oblique panels, and some Chinese literary compositions, all of the same material, interesting glimpses at the customs of that remote time. Besides this: in the catalogue, the screen is described as being made with lacquer, the thin black lines of the artificial "high-cylindrical" the garments and the style of dressing the hair, we get many an idea, and it is to be supposed that her face shows the ideal type of female beauty during the Yuan era: from the suggestion of range on the screen, the contours of the time: in this respect it resembles the picture of Sui-dow, reproduced in the second volume of this series, suggests the influence of landscape artists of the Tang dynasty, China. The lady playing with a jewel-shaped ball under a tree of trees and rocks that probably they were copied from natural objects; while the manner of representing the features in the rocks, are at that time: although it was in an undeveloped state, we are led to suppose, from the method of depicting the complex character, from the very first. We may distinctly trace the brushwork of these pictures, and hence get a good idea of the character of pictorial used for decorative purpose, there is nothing now but simple lines. It is probable that the trees and rocks were done in monochrome 4th and the 8th years of Tenpyō-2-shōhō. The faces and hands of the persons were painted in colours, but whatever features had been 5th year of Tenpyō-2-shōhō (August 10th, 752). From this it is to be understood that these panels were made at some time between the time ago, when reprinting these screens, a paper was found inside of one which contained, in writing, the date: 26th day, 6th month, were done with lacquer, but the features have mostly been torn off and now but little trace of them is to be seen save outlines. Some In each of the six panels there was depicted a beautiful lady standing under a tree: the locks of her hair and her garments enumerated in the "Catalogue of Offerings to the temple, Tōdaiji." It is now preserved in the Imperial Treasury, Shōsōin, Nara. One hundred of these folding-screens are numbered by Empress Kōmyō to propitiate the God in behalf of her departed spouse, Emperor Shōmu (724-748). It is now preserved in the Imperial Treasury, Shōsōin, Nara. One hundred of these folding-screens are











帝室御物

春日明神驗記繪卷(絹本着色)

高階隆兼筆

第三卷及び第十四卷中の二段

(豎幅一尺三寸七分)

春日驗記及び筆者高階隆兼のことは本書既に屢之を述べたり、茲に出す二圖は第三卷及び第十四卷中の各一段にして甲は詞書に「知足院殿藤原忠實公承暦二年―應保二年」長者にておはしける時、常陸國司鹿島の宮を造營して、御社のありさまを記録して、國司かよひける。殿中の女房のもとへつかはしたりければ、殿下御覽じて、扇をかの女房に給はせける。女房うれしさに、歌をよみてたてまつりけり。御笠山まつつく風ものどけくてちとせのかげをあふぎみるかな、かく申たりければ、みかさやまさしてたのめる君なればちとせの影をのどけくやみむ、とおほせられけり。國司これを見て一首をそへて鹿島の宮にたてまつりけり。千とせまでかけてぞまもる氏人のかみへこいます君のたまづさ、これらをみな寶殿におさめけり。その夜大禰宜中臣則助示現にかふりける御歌、三笠山かせぎの島にすさゐしてかくめづらしきあとを見るかなとあり。甲圖は即ち忠實公の扇を女房に賜ひて和歌の應酬あるさまを書けるなり。又乙は或時京都大火の際一字のみ焼失せざるを異とし、人々寄り集りて長押に唯議論一卷あるを發見し、是れ春日明神が之を擁護したまひたるにより、此一字の烏有に歸せざりしことを感歎せる事迹を寫せり。本書卷の貴重なる所以は前冊既に之を説きたれば、茲には之を贅せず。

PANORAMIC HISTORY OF THE DEITY OF KASUGA SHRINE, PICTURE-ROLL.

BY TAKAKANÈ TAKASHINA.

(Colours on silk; width of roll, 1 foot 4¼ inches.)

PROPERTY OF THE IMPERIAL HOUSEHOLD.

(COLLOTYPE AND WOOD-CUT.)

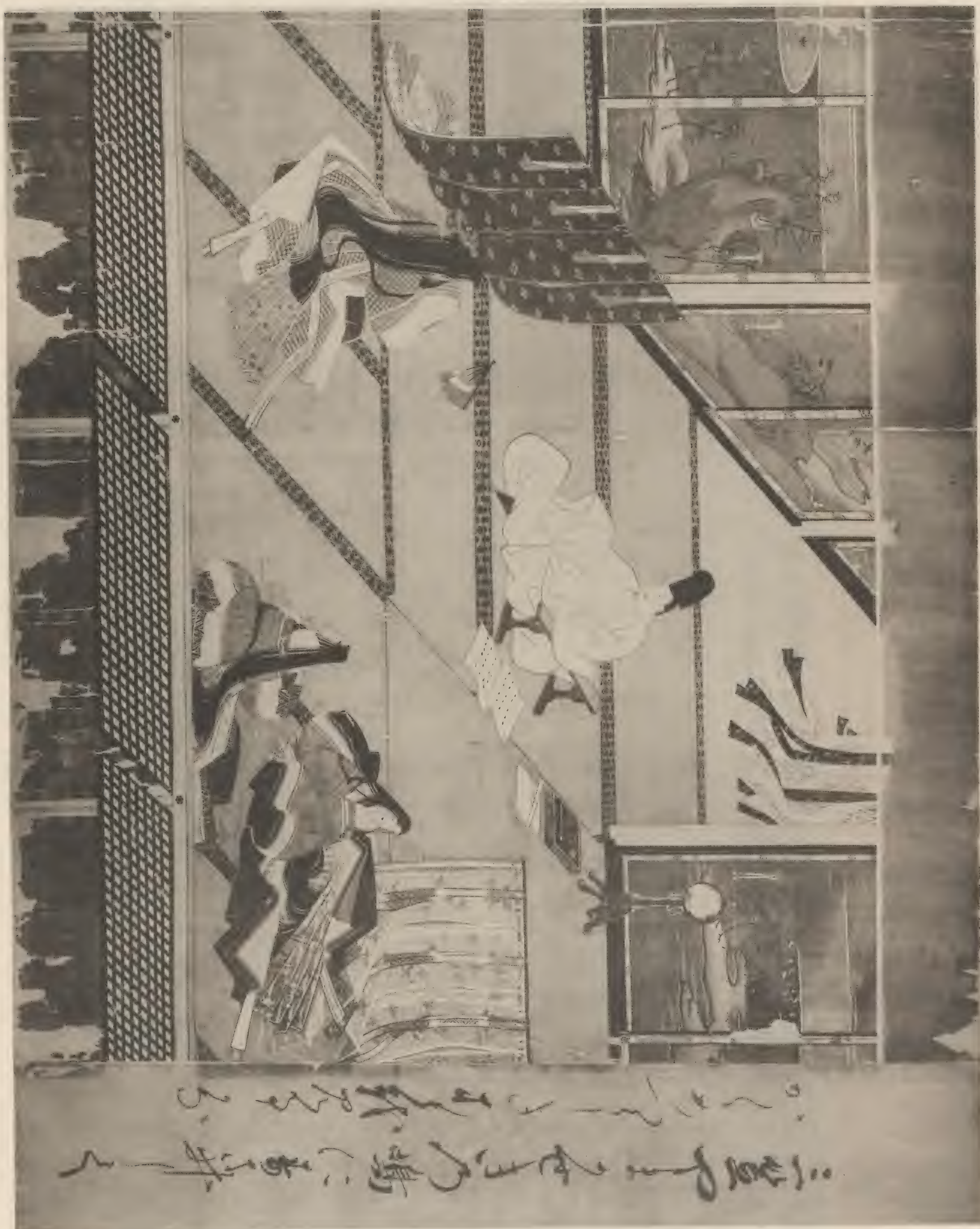
We have frequently referred to the history of Kasuga shrine and the artist, Takakanè Takashina. The two pictures here reproduced are scenes depicted in the third and fourteenth sections. About the former, the record runs as follows: "When Chisokuin (Tadasanè Fujiwara, from 2nd year of Shôriaku to 2nd year of Ôhio, 1078 to 1162) was a Minister of State, he saw the account of Kashima shrine, Hitachi province, which was constructed by the governor of that province at the time, which account had been presented to a Court lady by the governor. Then Chisokuin gave a fan to that lady, who, greatly pleased by this compliment, composed a conplet, which she presented to him: 'The wind blowing upon Mount Mikasa is very pleasant, and on the mount we see the shadows of a thousand years.' In reply, the Chisokuin composed a stanza: 'As I trusted you, as we do Mount Mikasa; do you feel pleasant at the thought of the shadows of a thousand years?' The governor of Hitachi, above mentioned, coming across these distichs, in his turn wrote a poem, and the three couplets he offered to the Kashima shrine. The third poem was as follows: 'We now offer the compositions of noble persons to the deity who guards the people for a thousand years.' That very night the deity appeared to Norisukè Nakatomi, the keeper of the shrine, and showed a poem, as follows: 'I looked at these interesting compositions while staying on an island, far distant from Mount Mikasa.'"

Of the pictures given here, the first shows Tadasanè giving the fan to the Court lady, and the exchange of poems between them; and now we shall tell about the second picture: When, once, there was a great conflagration in Kyôto, only one building of those in the section swept by the flames was not consumed by the fire: people, thinking this strange, gathered around the building and found a volume of *Wei Shih Lun*, a Buddhist work by Vasubhandu. The spectators greatly wondered at this, and believed that the building had been protected by the deity of Kasuga shrine, thus escaping the devouring flames. The second picture illustrates this episode. About the great artistic value of this picture-roll, we have already told in a preceding volumes, and it is not necessary to repeat here.























帝室御物

雪柳鴛鴦圖及菊花小鳥圖

(絹本着色) 伊藤若冲筆

(各竪四尺七寸九分横二尺六寸五分)

帝室の御物に係かる若冲三十幅の大作は先に既に其の一二を出だせり、茲に掲ぐる所の二圖亦各、其の一とす、若冲丹精を披瀝して此の大聯作を成就し、之を俗寰に流傳せることを欲せず、名山に藏して永く身後に留めむことを冀ひ、舉げて相國寺に寄せしもの、今や轉じて御府の珍と爲る、利を捨てゝ作を重んじたる高邁の心操、誠に欽尙すべきなり、此の二圖亦例に依りて裝飾美の要素に富み、巧麗奇抜曾て他に類品を見ず、一家の機軸超然として世外に高し

A PAIR OF MANDARIN DUCKS AND WILLOWS:  
SMALL BIRDS AND CHRYSANTHEMUMS.

BY JAKUCHŪ ITÔ.

(Two of thirty *kakemono*, in colours on silk; size of each, 4 feet 6¼ inches by 2 feet 7¾ inches.)

OWNED BY THE IMPERIAL HOUSEHOLD.

(WOOD-CUTS.)

We have already reproduced, in this series, several of the Thirty pictures by Jakuchū which belong to the Imperial Household. The present pictures are reproduced from two more of the thirty, and they were done by the artist with a veritable pouring out of his might and ability. He did not wish to have these pictures pass into the hands of ordinary people, and so he donated them to a certain famous temple, because he desired to have them preserved as mementos long after his death. With this purpose, he sent them to Shōkokuji, and now they belong to the Imperial Household. He did not care to receive money for these masterpieces, and the fresh design of the subjects display a wealth of skill such as cannot be found in other artists' works. There is no one who surpasses him in his particular mode of treatment.



丁巳年神獸圖卷之一冊長五高

[illegible]

藥水  
時  
藥  
水  
中  
藥

雲間集卷之六

帝室嫡郎

SMALL BIRDS AND CHRYSANTHEMUMS.  
A PAIR OF MANDARIN DUCKS AND WILLOWS:

BY TAKUCHI TÔ.

(Two of thirty kalamams in colours on silk, size of each, 4 feet 6½ inches by 2 feet 7½ inches).

OWNED BY THE IMPERIAL HOUSEHOLD.

(2T) 400 W

There is no one who surpasses him in his particular mode of treatment. Subjects display a wealth of skill such as cannot be found in other artists' works. He did not care to receive money for these masterpieces, and the flesh design of the purpose, he sent them to Shōkokuji, and now they belong to the Imperial Household. He desired to have them preserved as mementoes long after his death. With this hands of ordinary people, and so he donated them to a certain famous temple, because out of his might and ability. He did not wish to have these pictures pass into the from two more of the thirty, and they were done by the artist with a veritable bounding faltering which belong to the Imperial Household. The present pictures are reproduced by We have already reproduced, in this series, several of the thirty pictures by













寶曆己卯仲春若冲居士畫









京都御所御襖畫

田家秋收圖(紙本泥引墨畫)

鹽川文麟筆

(竪三枚通じて竪六尺二寸、横九尺六寸六分)

鹽川文麟字は士温、雲章と號す、岡本豐彦に學びて四條派の山水を善くせり、清麗輕巧多く豐彦に譲らず、本圖は安政二年御造營の時命を奉じて書く所、今現に常御殿に在り、文麟四十八歳の作にして其の一代の大作とす

#### HARVEST SCENE.

Pictures on *fusuma*, sliding wall-panels, of the Imperial Palace, Kyôto.

BY BUNRIN SHIOKAWA.

(Monochrome on paper; size, 6 feet 4 inches in height by 9 feet 7¼ inches across three panels.)

(COLLOTYPE.)

Bunrin Shiokawa, whose surname was Shion, was otherwise called Unshô. He studied under Toyohiko Okamoto, and attained considerable ability in landscape painting according to the canons of the Shijô school: in purity and delicacy quite emulating his teacher, Toyohiko. The pictures reproduced here were painted in the 2nd year of Anyei (1773), while the palace was being reconstructed, and, at present, are to be seen in the apartment called Tsunegoten. They were done by Bunrin when he was forty-eight years of age, and are considered the masterpieces of his life.



の一分の六増す

此の書は、明治十三年、東京で出版された。その時、日本の書物は、大抵、洋装のものが多く、和装のものは、少なかった。この書は、和装の書物として、初めて出版された。その時、日本の書物は、大抵、洋装のものが多く、和装のものは、少なかった。この書は、和装の書物として、初めて出版された。

同家林氏（熊本県）  
京通商銀行

HARVEST SCENE

Pictures on sliding wall-panels, of the

Japanese style.

BY BUNNIN SHOKAWA.

(Photographed on paper size 6 feet 4 inches in height by 3 feet 7 1/2 inches across three panels.)

(COLLOTYPE.)

called *harvest*. He studied under Tôchirô Okamoto, and attained considerable ability in landscape painting according to the canon of the Shintô school; in purity and delicacy quite emulating his teacher. The pictures reproduced here were painted in the 2nd year of Jûrei (1772), while the painter was being reconstructed, and in present use he is seen in the apartment called *Tsunogata*. They were done by himself when he was forty-eight years of age, and are considered the masterpieces of his life.











金堂壁畫藥師刹土圖及菩薩圖(着色)

傳止利佛師筆

(第一圖 竪一丈、横八尺五寸、第二圖 竪一丈、横四尺九寸六分)

大和國法相宗大本山法隆寺藏

法隆寺金堂壁畫の事は先に第二冊に於いて之を説明し、其の菩薩圖一面を掲げたり、茲に出だすは、北壁東脇の藥師刹土圖と東壁南隅の菩薩圖とにして、前者は藥師如來を中尊とし、左右に四菩薩、二比丘及び四天王、前方左右に二執金剛神を書き、佛前には摩尼珠を盛りたる裝飾器を置き、其の前左右に各、一獅子あり、上には天蓋ありて、其の左右には各、一天童子の空中に飛びて供養の物を捧ぐるあり、藥師如來は說法相を爲して、椅に踞し、背後に三重の圓光を書けり、菩薩圖は、左手に一莖の未敷蓮花を把りて、華臺の上に結跏趺坐す、右手の印相詳かならず、其の尊名定め難し、古今目錄抄以下法隆寺の所傳に依れば、金堂壁畫の四佛は、西壁の彌陀、東壁の寶生及び北壁西脇の釋迦と東壁の此の藥師とを以て之に名づくとも雖も、密教渡來以前の四佛には阿閼、寶生等を數へずして、彌陀、釋迦、藥師、彌勒を立てたりけむとおぼしきが故に、之を四方に配當すれば、茲に出だせる藥師刹土と稱し來りしものは、即ち彌勒の刹土にして、東壁の寶生と稱し來りしものは、却りて藥師ならむ、圖相畫風共に頗るアジャンタ諸窟寺の壁畫に類して、古代印度の趣致を存したる所、歷々指點すべきものあり、蓋し未だ唐代の支那化を受けざる隋朝乃至初唐以前に於ける西方所傳の遺法なり

BHESHAJYAGURU: BODHISATTVA.

SAID TO BE BY TORI.

(First, 10 feet by 8 feet 6 inches; Second, 10 feet by 4 feet 11½ inches.)

WALL-PAINTINGS IN THE KONDO HALL OF THE TEMPLE, HÔRYŪJI, YAMATO.

(WOOD-CUT AND COLLOTYPE.)

In the second volume, we described the mural decorations of the Kondô of Hôryûji, and reproduced a picture of Avalokitêśvara Cakravartî Cintâ-maṇi. The present first picture is found on the eastern side of the north wall, and represents Bheshajyaguru, and in the southern corner of the east wall is a Bodhisattva. In the former Buddha Bheshajyaguru is the chief character and at his side are four Bodhisattvas, two Bhikshus, and four Mahârâjas: in front, to the right and left, are two Vajrapâṇi. Before the Buddha is placed a decorated vessel, full of jewels, and in the foreground, right and left, are two lions. Above the deity is a heavenly canopy, at each side of which is an angel who flies through the air with oblations. The Buddha assumes the attitude for preaching, kneeling on a pedestal. In the background is shown a triple, concentric halo.

In the second picture Bodhisattva bears one branch of half-opened lotus-flower in his left hand and kneels on the “reasoning stool.” The conformation of the right hand is not clear, therefore his name is not to be clearly determined.

According to the legends of Hôryûji and of other authorities, e. g. *Kokon Mokuroku-shô*, the four Buddhas on the whole mural decorations of the Golden Hall, are Amitâbha, on the west wall, Ratna-sambhava, on the east wall, Śâkyamuni, on the west half of the north wall, and this Bheshajyaguru on the east half of the north wall. But the four Buddha known before the introduction of the doctrine of the Shingon sect, do not include Akshobhya, Ratnasambhava, et als., and in their stead were Amitâbha, Śâkyamuni, Bheshajyaguru and Maitreya; therefore, these were added to the four doctrines.

The so-called Bheshajyaguru's jurisdiction is the Paradise of Maitreya, and we suppose the Buddha Ratnasambhava of the east wall may perhaps have been substituted for Bheshajyaguru. The form and style, both, are like the wall pictures of Lockcull temples of Ajanta. We can discern clearly the influence of the ancient Indian aspect, and we think this was derived from the doctrines of Western India which had not been influenced by the civilisation at the beginning of the Sui dynasty before the dynasty of Tang, China.























梅鷺圖(絹本着色)

傳支那五代徐熙筆

(竪一尺七寸六分、横一尺三寸)

伯爵松平直亮君藏

徐熙の作と稱するものは既に屢、之を出だせり、茲に掲ぐる圖亦傳へて其の遺品と爲す、其筆意彩法を見るに、縱令徐熙の畫として強ち信憑すべき明徴あるに非ずと雖も、此の種の畫の宋朝以上の物なることは復た争ふべからざるなり

PLUM-FLOWRES AND HERON.

SAID TO BE BY HSÜ HSI (CHINESE).

(*Kakemono*, coloured on silk; size, 1 foot  $8\frac{7}{8}$  inches by 1 foot  $3\frac{1}{2}$  inches.)

OWNED BY COUNT NAOSUKÈ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

We have already reproduced a picture alleged to be from the hand of Hsü Hsi, and there is a tradition that this, too, is his production. In the technique and colouring, there are distinct traces of old times, different from the style of the Sung pictures. Although there is no proof that it was done by Hsü Hsi, we can safely decide that it is a production of a time before the Sung dynasty.



致すに轉ぶることを以て罪とせしむるは  
是より非ざるを以て罪の刑に據るは  
翁黜の書をしりて聽さず懲をへて聞  
ふは此に非ざるを以て罪の刑に據る  
出でたり其の罪を以て罪とせしむる  
翁黜の書をしりて聞ふは此に非ざる

前 言

附文選目外附明

新編圖說本經

SAID TO BE BY HSÜ HSI (CHIN-SE).

OWNED BY COUNT KLOUSURÉ MATSUDARA, TOKYO.

(COLLOTYPE.)











寶樓閣經曼荼羅(絹本着色) 筆者不詳

(竪五尺一寸七分、横四尺三寸三分)

京都眞言宗大本山教王護國寺塔頭寶菩提院藏

寶樓閣經の曼荼羅は唐不空譯大寶廣博樓閣善住祕密陀羅尼經の建立曼荼羅品又は畫像品に依りて圖するものなり、中院又中壇と外院又大壇とに分ち、中院の中央には樓閣の中に釋迦牟尼佛說法相を爲して蓮花獅子座の上に坐し、其の前には蓮池より出でたる蓮花の上に百輻の輪寶あり、佛の左邊に立ちて金剛杵と白拂とを把れるは金剛手菩薩、佛の右邊に立ちて寶珠と白拂とを把れるは摩尼金剛菩薩、樓閣の四方に立ちて甲冑を着け、器仗を執れるは四天王なり、中院に四門あり、西門(上方)の内には八臂の金剛使者天女、南門(右方)には吉祥天女、北門(左方)には餉棄尼天女あり、中外兩院の四隅には花を盛りたる餅を置く、外院亦四門あり、東門(下方)内には七子の圍繞せる訶利帝母、南門内には大自在天王、西門内には華齒羅刹女、北門内には七姊妹女の圍繞せる毗摩天女を畫けり、以上を建立曼荼羅品の所說に依りて圖せる所とす、而して本圖は更に畫像品に依りて、佛前右邊に四面十二臂の金剛手菩薩、左邊に四面十六臂の寶金剛菩薩、金剛手菩薩の下に吉祥天女、吉祥天女の後、金剛使者天女、寶金剛菩薩の下に餉棄尼天女、餉棄尼天女の後、華齒天女、蓮池の岸に持誦者、樓閣上の虚空中に梵天、毗紐天、大自在天の散華供養を畫けり、虚空中の一人は經中所說なきを以て尊名明かならず、今此畫の作風を見るに、人物の形相全く唐風に屬せり、古來東寺に弘法大師御請來の寶樓閣曼荼羅ありしことは、密家の傳稱せる所なるに考ふるも、此の畫恐らくはそを摸せしものならむ、本圖製作の年代は固より明かならずと雖も、筆法彩法等に依りて之を考へ、且寶樓閣經法の治曆、延久應徳の頃(西曆一〇六五年—一〇八六年)に専ら行はれたる先蹤あるに徴すれば蓋し當時の物なるべし

MANDALA OF THE MAHÂMÂNI-VIMÂNÂ SÛTRA.

ARTIST UNKNOWN.

(*Kakemono*, colours on silk; size, 5 feet 1¾ inches by 4 feet 3¾ inches.)

OWNED BY KYÔWÔGOKOKUJI, KYÔTO.

(COLLOTYPE.)

This Mandala was painted to illustrate the Chapters entitled “The Way of Composing the Mandala,” and “Graphically Illustrating the Image of Mahâmâni-vipura-vimânâ-vîśva-supratisthita-guhya-parama-rahasya-kalparaja-dhârani,” translated into Chinese by Amogha Vajra, T'ang dynasty.

The picture shows the Central Hall and Outer Enclosure. Inside the pavilion, there is deposited an image of Śâkyamuni (Buddha) in the attitude of preaching, seated on the padma-simha-sana, and in front of him is a Cakra, with One hundred spokes, on a Lotus-flower which springs from the Lotus-pond. At the left-hand side stands Vajrapani Boddhisattva, having the Vajra and a white Ôâmara, and at the right side of Buddha stands Manivajra Boddhisattva, bearing the Mañi jewel and having a white Āmāra. The figures in armour in the four quarters of the Hall are Catur Mahârāja. The Central Hall has four gates: inside the West gate—upper portion of picture—there are eight armed Vajrarâdûti-devî. Inside the Southern gate—right side of picture—are S'ri-devî; and inside the Northern gate—left side of picture—are seated Gandinî-devî. Inside and outside of the corners of the enclosure, there are flower-vases. Outside of the enclosure, there are four other gates: in the Eastern one—lower part of picture—is Haritî, surrounded by seven Devî; in the Southern gate, Maheśvara (śiva); in the Western gate, Pushpadantî-Râkshasî; and in the Northern gate, Vemaçitra-devî, surrounded by seven young maidens. The above mentioned arrangement is based upon the chapter of the Composing Mandala, and this Mandala received some additions from the chapter, Picturing Image. To mention these: In front of the Buddha, at the right side, there is seated Vajrapani Boddhisattva, having four faces and twelve arms, and at the left side, Ratnavajra Boddhisattva, having four faces and sixteen arms. In front of the former Boddhisattva, Śri-devî is sitting, and back of her there is a four-armed Vajradûti-devî; and in front of the latter Boddhisattva is Gandinî-devî, having back of her Pushpadantî-devî. Near the Lotus-pond are seated Reciters. In the sky, over the pavilion, Brahmâ, Vishnu, and Maheśvajra (Śiva) are offering flowers: but there is one more, whose name is not given, and therefore this one cannot be explained in the sūtra.

Now, to give some results of investigation as to the date when this Mandala was probably painted. In its technique and from the appearance of the figures, we detect traces which lead us to infer that it belongs to the time of the T'ang dynasty. It is known to scholars of esoteric Buddhism, that in the temple, Tôji, there was deposited a Mandala of this kind, which was brought from China by the famous Kôbô Daishi. We think this Mandala may, perhaps, be a copy of that, although we do not know when it was actually copied. From the technique and colouring, and from the fact that the rite of the Mahâmâni-Vimâna sūtra was practised in the periods Jiryaku, En-kyû, and Ôtoku (1065 to 1086), we suspect that it may have been produced about that time.



一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

新編中國經濟地理學

MANDALA OF THE MAHAYANA-VIJAYA SUTRA

OWNED BY KYÔWÔGOKURU, KYÔTO.











一字金輪畫像(絹本着色)

筆者不詳

(竪三尺六寸九分、横二尺八寸)

横濱原 富太郎君藏

一字金輪の事は先に本書第五冊に述べたるが故に茲に再びせず、本圖は何人の筆なるやを知らず、雖も之を第一冊に出だせる六觀音に較ぶれば様式稍古、之を五祕密圖と較ぶれば畫風全く同じきを認むべし、されば本圖の製作は蓋し藤原時代に在らむ、其の理想は美にして威ある密嚴の能事を極め、謹巧精麗の描筆彩法、眞に是れ佛教畫圖の最上乘、後世何物の巧技か能く之に及ぶものあらむや、古代の繪佛師を地下に起こさずば、此の種の趣致、終に再び今世の藝術に見こと能はざるか

MAHÂ-VAIROCANA.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; size, 3 feet 8 inches by 2 feet 9¼ inches.)

OWNED BY MR. TOMITARO HARA, YOKOHAMA.

(COLLOTYPE.)

We have explained about this Buddha in the Fifth volume. We do not know by whom this picture was painted, but, comparing it with the Six Avalokitêśvaras given in the First volume, we find the style of this to be a trifle older, and if we compare its technique with that of the Five Sacred Pictures, it is also different. We think this picture was painted in the Fujiwara era. The conception of this picture is lofty and masterful, and the treatment is very precise, while its colouring is the most skilful that is to be found among the pictures of the Buddhistic school. In this respect, the artist is second to none who followed after him, and we shall not find his peer unless we revive some of the old painters of Buddhistic pictures. This kind of work cannot be seen in modern Art.















源氏物語畫卷(紙本着色) 春日隆能筆

(豎幅七寸二分)

東京 益田孝君藏

世に隆能源氏と稱する繪卷物三卷あり、早蕨宿り木、東屋一卷、栢木、横笛一卷、夕霧鈴蟲御法一卷にして、前二卷は徳川義禮侯の所藏に係かり、後の一卷は即ち茲に出だす所のものなり、考古書譜には之と同じ繪卷物尙一卷尾州家に在りと言へり、されば合せて四卷を存するなり、尾州家の前の二卷は、寛政十一年八月住吉廣行之を鑑定して、源氏物語之内殘缺二卷、中務少輔隆親眞筆無疑者也と言ひて、詞書は寂蓮法師と傳へ、同家藏の後の一卷は飛鳥井雅經卿の詞書なりと傳へたり、倭錦は是等の書を隆能の筆とし、詞書を世尊寺伊房卿と爲せり、共に皆近古の鑒定にして、何れか當たれるを詳かにせず、されど雅經卿は承久三年、五十二歳の薨去、寂蓮法師は建仁二年の寂にして、其の年代共に隆能隆親と合はざるが故に、詞書を永長元年六十七歳にて薨じたる伊房卿とし、書を隆能として、兩者の年代略一致せる倭錦の説終に行はれ、輒近隆能源氏と通稱すること蓋し所以なきに非ず、隆能姓は藤原左衛門佐清綱の子なり、藏人正五位下(或は曰はく、正四位下又從五位下)參河守に至り、繪所預に補せらる、繪所一流の祖にして藤原時代最終の大家とす、蓋し繪卷物は藤原時代の中葉に於ける和文の隆興に次いで起こり、其の遺作には本品より前にも既に志貴山緣起の在るありて、漸く鎌倉時代に亘れる大流行の基を開き、兼ねて其の畫風の淵源と爲れるものにして、最も明かに和繪發展の迹を徴するに堪へたり、而も此の繪卷物は、志貴山緣起の鳥羽僧正一流の勁拔なる當代特殊の畫風と異なりて、用筆纖柔、設色婉美を極め、人物の面相は所謂引目鉤鼻にして宛も眠れるが如く、花にかこち月に泣いて戀愛を語りたる多感多情の士女を表現し、能く藤原時代華奢文弱の思潮を具象して眞に優美の極致に詣り、純粹和風の典型此に至りて正に爛熟したるを見る、茲に掲ぐる圖は、其の鈴蟲の卷の末段、源氏の君月夜冷泉院に参りたまひし所にして、ふけぬるそらおもしろきに、わかき人笛などわざとなくふかせたまひて、ある光景を圖したるものなり

SCENE FROM GENJI-MONOGATARI.

BY TAKAYOSHI KASUGA.

(*Emakimono*, roll picture, colours on paper; width 8¾ inches.)

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(WOOD-CUT.)

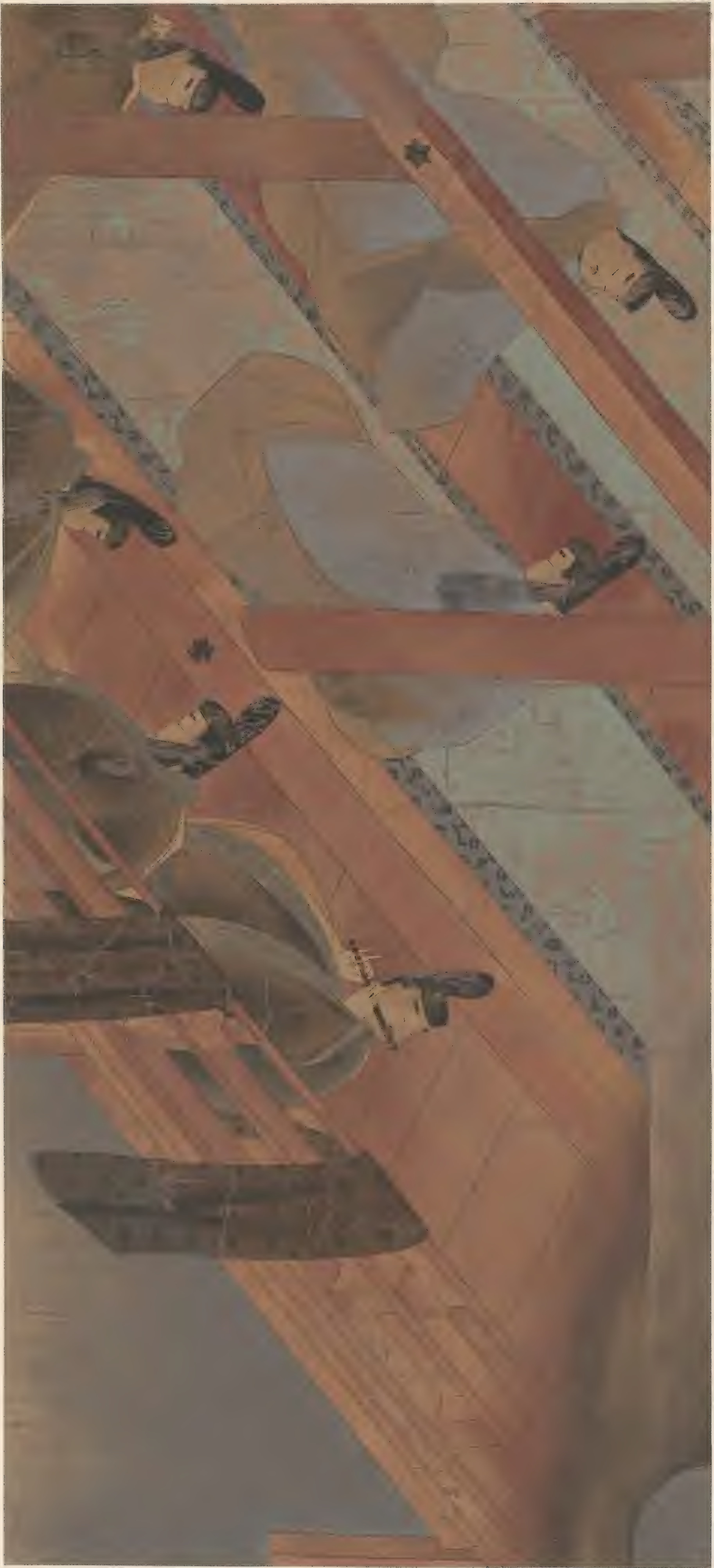
There are three sets of this *emakimono* which are said to have been painted by Takayoshi Kasuga: one contains the sections called *warabi*, *yadorigi*, and *azumaya*; another that called *kashiwagi*, *yokobuyé*; and a third, *yûgiri*, *suzumushi*, *minorî*. The first and second belong to Marquis Yoshinori Tokugawa, and the third is given here. *Kôko-gwafu* says that one roll of the same kind as this *emakimono* belonged to Feudal Lord of Owari; so that there are four sets. Two rolls of the Lord set were spoken of in an appreciative manner by Hiroyuki Sumiyoshi, in the 8th month of the 11th year of Kwansei (1799), and he said: "the two rolls of *Genji-Monogatari* painted by Nakatsukasa Shôyu Takachika are undoubtedly authentic." *Yamato-nishiki* asserts that these rolls were done by Takayoshi; we do not know which is true. At any rate, because of the opinion given in *Yamato-nishiki*, that the introduction was written by Korefusa, who died in the 1st year of Eichô (1096) at the age of sixty-seven, and that the painting was done by Takayoshi, they were recently called "Takayoshi Genji." Takayoshi's family name was Fujiwara and he was the son of Kiyotsuna, who was Sayemon-nosûké. He was appointed governor of Mikawa province. He was also appointed Yedokoro-azukari; so he was the first man of the Yedokoro and was the last genius of the time of Fujiwara. We think this style of picture painting, known as *emakimono*, originated about the middle of the Fujiwara era and had its inspiration in Japanese literature. Takayoshi gave us another painting, *Shigisan-engi*, which was done a little before this, and the style of his art prevailed on gradually into the Kamakura era, but the style of this painting is different from that seen in the productions of Toba Sôjô, which was the most specialised style of that time. His brushwork is very delicate, the colouring is extremely beautiful: the noses of the people in this painting are upturned and they look as if they were sleeping. The way of using the brush shows very clearly that the persons are men and women who take great delight in the blossoms and are so imbued with sentimentality that they sometimes weep on gazing at the moon. Hence, we get some idea of the extravagance of the taste of the Fujiwara era from this painting: the people of that time were very handsome and were types of the true Japanese.

The picture reproduced here is taken from the latter part of the roll called *suzumushi*, which illustrates the scene of Prince Genji's visit to Reizei-in by moonlight: "young courtiers are playing the flute very pleasantly as the shades of night gradually deepen."















地獄草紙繪卷(紙本着色)

傳藤原光長筆

(豎幅八寸六分)

東京 益田孝君藏

藤原光長の書寂蓮法師の詞書の地獄草紙二卷は先に本書第十冊に其の二段を出だして説明を加へたり、仍りて今茲に重説せず、本冊掲ぐる所亦其二段にして、甲は詞書に「旃檀乾闥婆といふもの、鬼等のかうべをきりてほこにつらぬき」云々とありて、鬼衆退治のさまを書けるもの、乙は山林の中に法華の持者ありて、大乘の義を思惟するところ、に、鬼神とび來りてこれをなやまさんとす、この時毘沙門天王佛法護持の爲めに矢を放ちて鬼神を射る、鬼矢に中りて、地に墜ちて悲しむ云々とある圖なり、之を光長筆と稱する伴大納言繪詞と較べて輕放の描法、癡雅の樹木、全く同巧の妙技に成れるものなることを知るべし

PANORAMIC PICTURES OF NIRAYA.

SAID TO BE BY MITSUNAGA FUJIWARA.

(Two portions of two rolls; each roll, total length 18 feet, width 10¼ inches.)

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPES.)

About these two rolls of Niraya ("Hell"), painted, it is said, by Mitsunaga Fujiwara, and the explanatory statement of the priest, Jakuren, we have told in the tenth volume of this series, where two other portions are reproduced, and at the same time we gave some information. The reader is referred to that volume. Here, again, we give two more pictures. About the former: it is stated on the roll that Candā Gandharva "pierced the heads of demons with a spear." So this is the scene of the counter-attack upon the demons for tormenting the souls of human beings. About the latter picture, it is said: "While the custodian of the saddharma-pundarika-sūtra was in the forest on a mountain-side, meditating upon the doctrine of Mahâyâma the demons appeared and threatened to trouble him. Then Vaiśravaṇa-Devarāja came and shot arrows into the demons, in order to defend the Buddhist doctrine: the demons are falling to the ground writhing in agony from the arrows." This scene is illustrated in the picture. Comparing these works with the picture-roll of Tomo no Dainagon, said to have been painted by the same artist, we know that they came from the same hand, because of the similarity of the light touch of the brush and the elegant taste displayed in depicting trees.



ものなることを知るべし

諸葛孔明の樹木全一冊の妙景を、遠く見る  
衆と闘する偉大なる精神と、雄弁で、神妙の  
運と、そして、いかにあるか、を、先づ、  
大まかに、その趣向を、見出し、中より、地  
を、その神妙、天正、法、神妙の、趣向に  
こゝに、神妙と、来る、て、これ、なる、や、ま、さ、  
諸葛孔明の、偉大なる、美、思、神妙、なる、  
雄弁、なる、ま、さ、なる、の、こゝに、神妙、の中、に  
その、なる、こゝに、なる、なる、なる、なる、  
に、神妙、なる、なる、なる、なる、なる、なる、  
を、本、なる、なる、なる、なる、なる、なる、  
して、神妙、なる、なる、なる、なる、なる、なる、  
二巻、なる、なる、なる、なる、なる、なる、  
神妙、なる、なる、なる、なる、なる、なる、

東京 金田 孝行 編  
八巻六巻

神妙 神妙 神妙

神妙 神妙 神妙

OWNED BY MR. TAKASHI MASUDA, TOKYO.  
SAID TO BE BY MITSUNAGA FUJIWARA.  
TWO PORTIONS OF TWO ROLLS: each roll, total length 18 feet, width 10 1/2 inches.  
[COLLECTED BY THE]

About these two rolls of *Shinryō* ("Hell"), painted, it is said, by *Mitsunaga Fujiwara*, and the explanatory statement of the priest, *Jakuchō*, we have told in the tenth volume of this series, where two other portions are reproduced, and at the same time we gave some information. The reader is referred to that volume. Here, again, we give two more pictures. About the former, it is stated on the roll that *Gandhārva* "pierced the hands of demons with a spear." So this is the scene of the counter-attack upon the demons for tormenting the souls of human beings. About the latter picture, it is said: "While the custodian of the *saddharma-pāramitā-sūtra* was in the forest on a mountain-side, meditating upon the doctrine of *Mahāyāna*, the demons appeared and threatened to trouble him. Then *Vaiśaṇva-Deva* came and shot arrows into the demons, in order to defend the Buddhist doctrine: the demons are falling to the ground writhing in agony from the arrows." This scene is illustrated in the picture. (Comparing these works with the picture-roll of *Tōme no Dainagon*, said to have been painted by the same artist, we know that they came from the same hand, because of the similarity of the light touch of the brush and the elegant taste displayed in depicting trees.)



















山水圖(絹本墨畫)

傳支那宋朝馬達筆

(竪三尺四寸七分、横一尺六寸一分)

京都眞言宗大本山智積院藏

馬達は先に第九冊に於いて之を紹介せり、  
本圖は他の馬達と稱する諸作に較ぶるに  
畫風大いに異なり、皴法、樹法の勁拔は則ち  
稍、其の性質の似たる所ありと雖も、形式に  
至りては硬直なる斧劈の趣なくして、壯烈  
粗獷少しく明の浙派の格調を帯びたり、蓋  
し是れ南宋末乃至元代に於ける院畫の一  
變體にして、畫風推移の迹を尋ぬるに宜し  
きものなり、其の布局規模の雄壯、手腕筆墨  
の老健なるが如き、實に希觀の名蹟にして、  
縱令馬達に非ずとするも、決して馬達より  
下ることなき妙手の作たるは争ふべから  
ず

LANDSCAPE.

BY MA K'UEI (CHINESE).

(*Emakimono*, monochrome on silk; size, 3 feet 5 inches by 1 foot 7 inches.)

OWNED BY CHISHAKU-IN, KYÔTO.

(COLLOTYPE.)

We have given an example of Ma K'uei's work in the ninth volume. This picture is different from others that are said to have been painted by him. The treatment of the clefts in the rocks and of the trees, is strong and it resembles, a little, that of the picture given in Volume IX., but while the shape of the rocks is no more angular, yet the picture is a trifle simpler in execution, and it seems to us to show the technique of the Che-chiang school of the Ming dynasty. Perhaps this is one of those pictures pertaining to Buddhistic circles during the Southern Sung dynasty, which had succumbed to the change in taste, and we are able to trace the course of that change in technique, by studying this picture. We seldom see a masterpiece like this, the design of which is so forceful and the mode of using the ink so skilful. If this was not painted by Ma K'uei, it was done by some artist who was in no way second to him.















山水牧童圖(絹本淡彩)

傳支那宋朝夏珪筆

(竪一尺二分、横一尺二分)

男爵岩崎彌之助君藏

夏珪の事は先に本書第十一冊に述べて其の山水圖を出だせり、茲に又本圖を掲ぐ、之を前者に比するに、雋爽の樹姿頗る趣を異にせりと雖も、筆法、墨情兩つながら南宋名手の特色を觀るべし

LANDSCAPE IN PERSPECTIVE.

SAID TO BE BY HSIA KUEI (CHINESE).

(*Kakemono*, slightly coloured on silk; size, 1 foot 1½ inches square.)

OWNED BY BARON YANOSUKÈ IWASAKI, TOKYO.

(COLLOTYPE.)

We have told about Hsia Kuei in the eleventh volume, where we reproduced another of his landscapes. We insert here this one for the purpose of comparison with the former one. Although in the appearance of the thin-foliaged tree we seem to detect some variation, yet the method of using the brush and the tone of the India-ink in the two pictures are worthy of this famous artist of the Southern Sung dynasty.















水鷗圖(絹本墨畫)

支那宋朝梁楷筆

(竪徑八寸一分、横徑八寸二分)

伯爵伊達宗基君藏

梁楷の作は本書第三冊に李太白圖、第十四冊に醉翁圖を出だして評傳を述べたり、梁楷素と減筆の人物に長じ、従ひて其の遺品に人物以外の雜畫を見ることが稀なり、本圖破筆潑墨を用ゐて頑石を書き、配するに水鷗を以てし、壯拔疎放、一種の別調を成せり、雜草の數筆、宛然先の醉翁圖の描法に似たるを認む、紈扇一揮這の妙趣を出だす、眞に不測の靈腕なりと謂ふべし

WHITE HERONS AND ROCKS.

BY LIANG KAI (CHINESE).

(*Kakemono*, monochrome on silk; size, 9 $\frac{3}{4}$  inches by 9 $\frac{3}{4}$  inches.)

OWNED BY COUNT MUNEMOTO DATÈ, TOKYO.

(COLLOTYPE.)

The biography of this artist was given in the third volume of this series, in connection with the picture of Li Tai-peh, the Poet, and in the fourteenth volume we have reproduced his picture of A Drunken Old Man. He especially excelled in sketching the human figure with a few bold strokes; and his productions, extant in our day, are almost limited to this type; other pictures from his brush are very rare.

The illustration given here shows a jagged rock done with a rough brush and a splash of ink: to this are added a couple of herons, and the combination displays the artist's special taste of sublimity with intended carelessness of execution. The reeds, done with a few strokes, resemble closely the mode of painting seen in the picture of A Drunken Old Man. His remarkable dexterity in conveying his meaning so clearly with a few bold lines, is deserving of commendation, and displays deep taste.















遠浦歸帆圖(紙本墨畫)

支那宋朝僧牧谿筆

(竪一尺九分、横三尺七寸二分)

伯爵松平直亮君藏

牧谿の事復た重説の煩を省く、其の平生得意の索落たる破筆破墨の妙技は、本圖の如きものに於て益、其の自在なることを徴するに足れり。瀟湘八景の一たる遠浦歸帆の圖にして、江風驟雨を伴ひ來り、岸樹皆靡きて暗愴たる光景の畫面の外に溢るゝを觀よ、眞に會心の佳作ならずや

A DISTANT COAST AND RETURNING SHIPS.

BY MU-CHI (CHINESE).

(*Kakemono*, monochrome on paper; size 1 foot by 3 feet 8¼ inches.)

OWNED BY COUNT NAOSUKÈ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

As we have already told about Mu-chi, there is no need to repeat here. The method usually followed by him, namely: the excellent art of using a rough brush stroke, is seen to perfection in this picture. It shows us one of the Eight Scenes on the Rivers Hsiao and Hsiang, China, and suggests distinctly the wind blowing from the water, while in the distance we see the shore and in the foreground some trees on the bank are bending to the strong breeze. This stormy scene is seen to great advantage, and we may well call it an excellent piece of work.















阿羅漢圖二幅(絹本着色)

支那宋朝周季常筆

(各竪三尺六寸九分、横一尺七寸七分)

京都臨濟宗大本山大徳寺藏

大徳寺に周季常、林庭珪二家の筆に成れる五百羅漢圖百幅あり(内十八幅は後世の補筆に係る)然れども周、林二氏俱に支那の畫史全く之を逸して其名をだに傳へず、唯、畫中往々僧義熙の記したる金字の題文の終りに「戊戌淳熙五年の年號及び周季常筆」又は「林庭珪筆」等の款識あるによりて、二氏が南宋孝宗時代の人なりしことを知るを得るのみ、而して其畫風を觀るに、樹木岩石に於ける描法は少しく禪月大師に似たる所あり、羅漢の筆致は寧ろ李龍眠の末流と稱するの適當なるが如し、然も全體の結構頗る秀拔にして、筆法豪雋、設彩穩雅、阿羅漢個々の相貌能く個々の精神氣魄を表現したるが如き、亦以て周季常等が一代の名手なりしことを察すべし、獨り怪む、夫の張思恭、趙璘、陸信忠等の如き名手にして、専ら道釋畫を作りし者は、作を異邦に傳へても其名を本土の畫史に逸せることを、思ふに宋朝以降、山水雜畫の盛んに歡迎せらるゝに當りては、此種の畫は單に寺院宗教の藝術と爲り了りて、恰も我國近古の佛畫師の如く、復た畫壇に推重せられざるに至りし結果にあらざるを得んや

ARHATS.

BY CHOU CH'ANG (CHINESE).

(A pair of *Kakemono*, colours on silk; size of each, 3 feet 8 inches by 1 foot 9 $\frac{7}{8}$  inches.)

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPES.)

There are one hundred *kakemono*, giving portraits of the Five Hundred Arhats, which were painted by Chou Ch'ang and Lin T'ing-kuei: eighteen of the pictures were added later to replace some of the originals that had been lost. We cannot find the names of these two artists in the Chinese Biographies of Artists; but the legend written on some of these *kakemono* pictures by I-hei contains these words: "5th year of Shun Hsi," and the names of these artists, Chou Ch'ang and Lin T'ing-kuei. By this fact we know only that they were men who lived during the reign of Emperor Hsiao-tsung, of the Southern Sung dynasty. They were very skilful in painting trees and rocks, and they may be classed with Tan-yeüih. It is proper to say that the style of painting seen in these *kakemono* seems rather to have been derived from Li Lung-mien: but the designs of all the *kakemono* are very excellent: the brushwork is vigorous; the colouring is moderate, and each Arhat's face expresses his own individual spirit. From these points we feel justified in saying that Chou Ch'ang and Lin T'ing-kuei were very clever artists in their time. We are only surprised that Chang Ssu-kung, Chao Ch'ung, and Lu Lsiu-chang are likewise not to be found in the biographies of their own country, for they were very skilful artists who treated subjects relating to Buddhism, and their names are well known in foreign lands, that is Japan. While landscapes were praised by most people during the Sung dynasty, the kind of pictures which these artists produced were relegated to temples and religious circles, just as were those of our own artists in modern times who worked on Buddhistic pictures. It was for this reason, probably, that the artists we have named received little general honour: they were not esteemed as being purely æsthetic artists.



阿彌陀圖二幅(鎌本普色)

支那宋明周李常筆

京都府立美術館蔵

京都府立美術館蔵

此の二幅は、鎌倉時代の阿彌陀像の模写である。左の図は、阿彌陀佛が蓮華の上に坐す姿で、右の図は、阿彌陀佛が蓮華の上に坐す姿で、背景には雲や水が描かれている。この二幅は、鎌倉時代の阿彌陀像の模写である。左の図は、阿彌陀佛が蓮華の上に坐す姿で、右の図は、阿彌陀佛が蓮華の上に坐す姿で、背景には雲や水が描かれている。この二幅は、鎌倉時代の阿彌陀像の模写である。左の図は、阿彌陀佛が蓮華の上に坐す姿で、右の図は、阿彌陀佛が蓮華の上に坐す姿で、背景には雲や水が描かれている。

ARHATS

BY CHOU CHANG (CHINESE)

(A pair of yakswams, colours on silk; size of each, 3 feet 2 inches by 1 foot 9 inches)

OWNED BY THE TEMPLE, DAITOKUJI, KYOTO.

(COLLOTYPES)

There are one hundred yakswams, giving portraits of the Five Hundred Arhats, which were painted by Chou Chang and Lin Ting-kuei: eighteen of the pictures were added later to replace some of the originals that had been lost. We cannot find the names of these two artists in the Chinese Biographies of Artists; but the legend written on some of these yakswams pictures by Lin Ting-kuei. By words: "5th year of Shun Hsi", and the names of these artists, Chou Chang and Lin Ting-kuei. By this fact we know only that they were men who lived during the reign of Emperor Hsiao-tsung, of the Southern Sung dynasty. They were very skilful in painting trees and rocks, and they may be classed with Tan-yueh. It is proper to say that the style of painting seen in these yakswams seems rather to have been derived from Li Tang-men: but the designs of all the yakswams are very excellent: the brushwork is vigorous; the colouring is moderate, and each Arhat's face expresses his own individual spirit. From these points we feel justified in saying that Chou Chang and Lin Ting-kuei were very clever artists in their time. We are only surprised that Chang Ssu-kung, Chao Ch'ung, and Lin I-shin-chang are likewise not to be found in the biographies of their own country, for they were very skilful artists who treated subjects relating to Buddhism, and their names are well known in foreign lands, that is Japan. While landscapes were painted by most people during the Sung dynasty, the kind of pictures which these artists produced were relegated to temples and religious circles, just as were those of our artists in modern times who worked on Buddhist pictures. It was for this reason, probably, that the artists we have named received little general honour: they were not esteemed as being purely æsthetic artists.



















布袋和尚圖(紙本墨畫)

傳支那宋朝門無關筆

(竪二尺五寸九分横一尺二分)

伯爵松平直亮君藏

門無關の傳考及び其の作品は先に第四冊に出だせり疎放脱落の筆墨全く前者と同手に成れるを觀て以て益無關の畫風を詳かにすることを得兼ねて又宋代の僧苑墨戲の格調を察するに足れり精巧を以て旨飯とする行家の技巧に反對して敢てかくの如き趣致を鼓吹するものあること亦是れ藝術の進化史上に於ける必然の一現象ならざらむや絢爛に飽きて則ち淡泊を好むは蓋し人生の常なればなり藝術の至淡恐らくは此の上なからむなり

PU-TAI.

BY MEN WU-KWAN (CHINESE).

(*Kakemono*, monochrome on silk; size, 2 feet 6½ inches by 1 foot.)

OWNED BY COUNT NAOSUKÈ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

We have given Men Wu-kwan's biography in the Fourth volume of this series, where we reproduced one of his works. The technique of this picture is very simple yet forceful, and it resembles that other picture, given before. For this reason, we can prove that it must have been done by Men Wu-kwan, and we recognise the style as belonging to the Buddhistic circle of the Sung dynasty.

Men Wu-kwan strove to foster this broad style against the efforts of the priests who would please themselves by keeping up the old, rigid conventions. His effort to popularise this free style must be counted as one of the phenomena in the history of the evolution of Art. Men often like plainness after they have tasted exactness in painting, and Men Wu-kwan worked for the plainest paintings that have ever been done.



市發前倫圖(繪本)圖

轉支那宋神門關筆

(圖二五五式分制一八二)

市發前倫圖(繪本)圖

圖二五五式分制一八二

18-181

BY MIN WU-KWAN (CHINESE).

(Monochrome monochrome on silk; size, 2 feet 0 inches by 1 foot.)

OWNED BY COUNT NAOSUKÉ MATSUDAIRA, TOKYO.

(COLLECTED)

We have given Min Wu-kwan's biography in the fourth volume of this series, where we reproduced one of his works. The technique of this picture is very simple yet forceful, and it resembles that other picture given before. For this reason, we can prove that it must have been done by Min Wu-kwan, and we recognize the style as belonging to the traditional circle of the Sung dynasty.

Min Wu-kwan strove to foster this broad style against the efforts of the picture who would please themselves by keeping up the old rigid conventions. His effort to popularize this free style must be counted as one of the phenomena in the history of the evolution of Art. Men often like pictures after they have tasted exactness in painting, and Min Wu-kwan worked for the plainest pictures that have ever been done.



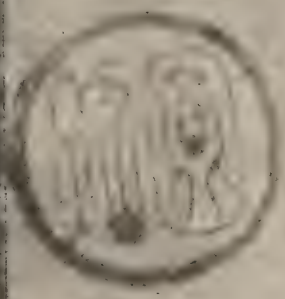
天宮不肯位閑

市討俊宜舉目

世之已曰以從

何能

國豎 芑 拜手









觀音圖(絹本墨畫) 筆者不詳

(竪三尺二寸三分、横一尺七寸七分)

伯爵松平直亮君藏

觀音の應化自在は經中所説の諸相の外、藝術家をして幾多斬新の變化を製作の意匠に弄せしむるに在り、中世以來終に本圖の如きものを畫き出ださしむるに及べり、亦是れ羅漢遊戲の如き類に屬する一種の佛教美術のみ、此の畫筆者を詳にせず、然れども本冊掲ぐる所の無關の布袋和尚圖と共に、佛鑑禪師無準師範の題賛あるを以て、南宋の一遺作なること疑ひなし、師範は淳熙、淳祐間の人、本圖用ゐる所の印文、圓照は勅賜の號なり、作者の名を逸して而かも尙明かに其の年歴を知るを得るは、亦是れ名士題賛の餘徳なり

AVALOKITÊŚVARA.

ARTIST UNKNOWN.

(*Kakemono*, monochrome on silk; size, 3 feet 2½ inches by 1 foot 9⅛ inches.)

OWNED BY COUNT NAOSUKÊ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

There are many ways of treating Avalokitêśvara's face and different artists have displayed a great variety of conceptions of the subject. Since the middle ages, some artists have painted such pictures as this, which is only a kind of Buddhistic Fine Art in giving to Avalokitêśvara the usual attitude of Arhats.

The artist who painted this picture is unknown; but there is no doubt that it was done by someone during the dynasty of Southern Sung, China, with the picture of Pu-tai, given before in this same volume, because the former has a signature, Men Wu-kwan, and there is a signature on this picture of Avalokitêśvara also. The priest Wu Chun lived between the eras Shun Hsi and Shun Yu (1174 to 1241). The ideographs of the seal on this picture, show the characters Yuan Chao, which was the name given by the Emperor. Wu Chun was otherwise called Fo Chien, and was a Master of the Zen sect. The style of painting used in this picture seems rather like that which prevailed during the dynasty of Yuan. Although the artist does not give his real name, yet we know the time in which he must have lived, and we think it is a meritorious piece of work, from the legend written on the picture.



又二葉の半葉を吟るを群るは其の法に  
 繼の體なり。香雪の吟を盛して而ては尚爾  
 若林間の人本圖用ふる所の事實圖照れ  
 宋の一畫有るをこの類に屬し。圖に對  
 二葉並轉轉並華轉轉の賦體あり。是て南  
 と本拙詩なる所の樂圖の亦用南圖を主  
 邊美滿の六曲の書華香を紙に書を然しを  
 是の靈動並轉の吟を賦に屬する一脈の體  
 應ととの書を用びるしける二葉なり。而  
 二葉をしするの法も中世の法なり。本圖の  
 諸案をじて賦を轉轉の體を其書の意用  
 轉轉の應を自轉の體中轉轉の體の轉轉の轉轉

第三卷 第三十

增補本

WORKING TITLE

(Kakemono, monochrome on silk; size, 3 feet 2½ inches by 1 foot 0½ inches)

(COLLOTYPE)



德山 無準 可元  
文字寶可頭波心蓮一葉  
圓通頌。遍法界。傳八德  
既在八法。可示別要。









月下漁泊圖(絹本墨畫)

傳支那元朝王若水筆

(竪四尺五寸、横二尺一寸)

京都臨濟宗大本山相國寺藏

本圖傳へて王淵、若水の筆と爲すと雖も、他の王若水と稱する遺作と較べて、到底之を信ずること能はず、圖相極めて先に掲ぐる所の謝晋の月下靜釣圖(第十一冊)に同じく、其の畫風に依りて觀るに正に是れ明の浙派の一妙手の筆にして、樹石の筆墨壯拔自在を極めたる所、吳偉、張路等と比して相劣らざる品位に在り、亦有數の寶繪とす

FISHING-BOAT IN THE MOONLIGHT.

BY WAN JO-SHUI (CHINESE).

(*Kakemono*, monochrome on silk; size, 4 feet 5 inches by 2 feet 2 inches.)

OWNED BY THE TEMPLE, SHÔKOKUJI, KYÔTO.

(COLLOTYPE.)

They say that this picture was painted by Wan Jo-shui, but we cannot believe it in any respect. The design is like that of the picture, "A Fisherman in the Moonlight," by Hsieh Chin, which was given in the Eleventh volume. If we examine the technique of this picture carefully, we are lead to infer that it was done by an artist of the Che-chiang school. The use of the brush in depicting trees and rocks, is free and vigorous; in this picture the artist is not inferior to Wu Wei and Chang Lu in skill, and the picture is very precious.



とす  
と出して林袋とる品位に在り、其の意の實無  
樹石の筆墨非其自筆と雖もたる、其の意、筆墨  
雖も其五に其の筆派の一致、其の筆に  
下筆後圖(第十一冊)同じく其の筆風に似て  
と雖も、其の筆派は、其の筆風の筆派の  
其筆と雖も、其の筆派は、其の筆風の筆派の  
本圖、其の筆派は、其の筆風の筆派の  
(第十四冊、第十一冊、第十一冊)  
林支那、王若水、王若水  
(第十四冊、第十一冊、第十一冊)  
(第十四冊、第十一冊、第十一冊)

FISHING-BOAT IN THE MOONLIGHT.

BY WANG JIAO (CHINESE)  
(Always, monochrome on silk; size 4 feet 5 inches by 2 feet 2 inches.)  
OWNED BY THE MUSEUM OF MODERN ART, NEW YORK  
(COLL. 1911)

They say that this picture was painted by Wang Jiao, but we cannot believe it in any respect. The design is like that of the picture, "A Fisherman in the Moonlight," by I-shih Chin, which was given in the Eleventh volume. If we examine the technique of this picture carefully, we are lead to infer that it was done by an artist of the Che-chiang school. The use of the brush in depicting trees and rocks is free and vigorous; in this picture the artist is not inferior to Wu Wei and Chang I in skill, and the picture is very











溪村煙雨圖(絹本墨畫)

支那明朝何澄筆

(竪七尺四寸一分、横三尺二寸八分)

子爵田中光顯君藏

何澄字は彦澤、江陰の人なり、明の成祖永樂元年郷に擧げられ、部郎を以て事を言ひて旨に忤ひ、武當に謫せらる。既にして復た上疏して言辭激切なり、詔を以て獄に下さる。仁宗洪熙改元釋るされて歸り、宣宗の宣德中擢んでられて遠州に知たり、民と休息し、頌聲四方に達す。英宗の正統中休を乞ひて身を林泉に任せ、歲九十九にして卒す。居る所、竹數百竿を植ゑ、二鶴を畜ひ、みづから竹鶴老人と號す。性翰墨に長じ、殊に山水を善くす。畫風米元章を慕ひ、烟雲宵靄、墨氣浮動す。梧竹、蒲石の類最も佳なり。曾てみづから畫に題して云はく、蘆花瑟瑟水茫茫、落月沉沙夜未央。離思不禁天外雁、孤舟燈火客三湘と。評する者何澄を以て浙派の目を免れずと爲せり。本圖煙雨の情趣、其の平生得意の所を見るべく、筆墨の風致は頗る巧曲を弄して而も早く既に浙派の體を成せること、評者の言の如し。點景の人物亦精妙を極む。浙派何ぞ必ずしも貶するを須ぬむ、謂ふべし。明初の一名手なりと。

VILLAGE IN GORGE, ENVELOPED IN MIST.

BY HO T'ENG (CHINESE).

(*Kakemono*, monochrome on silk; size, 7 feet 4½ inches by 3 feet 5¾ inches.)

OWNED BY VISCOUNT MITSUAKI TANAKA, TOKYO.

(COLLOTYPE.)

Ho T'eng, whose surname was Yen-tse, was a native of Chiang-yin. In the 1st year of Yung-lê, reign of Emperor Ch'en-tsung, he passed the official examination in his district and became a local official; but his opinions upon administration were disliked by his superiors, and he was, therefore, exiled to Wu-tang. He made an appeal to the Imperial Court, the petition being couched in rather severe terms, and for this he was cast into prison by Imperial order. In the 1st year of Hung-hsi, during the reign of Emperor Jen-tsung, he was released, and during the era Hsuaü-te, of Emperor Hsüan-tsung, he was appointed governor of Yüan-chou. He treated the people with kindness and they liked him very much. During the period Chêng-t'ung, reign of Emperor Ying-tsung, he retired from official life and led a calm existence in the midst of some lonely, fine scenery. He died at the age of ninety-nine. Near his dwelling, he planted a bamboo grove, and he kept two cranes; therefore he called himself Chu-ho Lao-jen ("The Old Man of the Bamboo-Cranes").

By nature Ho T'eng was skilful in using the brush, and he was especially fond of drawing landscapes. Being devoted to the style affected by Mi-yuan-chang, he made a landscape with mist and clouds, the colouring of which was so realistic that the vapours seemed about to float off the canvas. He once wrote a poem for his own picture, the sense of which is as follows: "The flowers and the blossoms of the reeds are waving together, the water spreads out before; the moon is sinking to the sandy bottom of the lake, and the early night is over all. It is then that the thoughts of the traveller turn towards his home as swiftly as the wild goose cleaves the sky. The lantern of a single ship is for the traveller in San-hsiang." Critics say that this artist belonged to the school of Che-chiang. In the manner of depicting the mist and the rain in this particular picture, we see his customary method of painting, and the brushwork is very delicate and skilful. In early life Ho T'eng made some exploits in the methods of the Che-chiang school, as critics say. The treatment of the human figures seen in this landscape is also excellent and there is no reason for putting the Che-chiang school into the meaner rank. We may call Ho T'eng an excellent one among the artists of the early years of the Ming dynasty.



現するに至るは漸く一二年後

[illegible]

李烈鈞中學畢業

卷之四 一 歲時三 與 二 廿八 歲

支那國際關係論

對針織兩面織本機高

VILLAGE IN GORGE, ENVELOPED IN MIST.

BY HO TUNG (CHINESE).

(Akwemong, monochrome on silk; size, 7 feet 4½ inches by 3 feet 5½ inches.)

OWNED BY VISCOUNT MITSUKI TANAKA, TOKYO.

as follows:











山水圖(絹本淡彩) 支那明朝李在筆

(竪四尺六寸二分、横二尺七寸七分)

東京 下條正雄君藏

李在、字は以政、莆田の人なり、宣徳の頃戴文進と同じく仁智殿に直せり、其の山水細潤の處は郭熙を宗とし、豪放の處は馬遠夏珪を宗とす、戴文進より以下一人と稱せらる、其の人物は八面生動の趣ありて四方に重んぜられたり、雪舟の明に入るや、斯の人に就いて設色の旨を傳へ、又破墨の法を學びしことは、慈照院藏破墨山水(本書第二冊所載の題記に見えたり、今本書を觀るに、圖法は全く郭熙の如く、筆法、墨致は郭氏と馬夏との渾化に成りて、別に勁巧の一體を出だし、南宋の院體と戴文進以下の浙派と南宗畫との三長を兼具せり、宣徳の前後に輩出せる何澄、戴文進等の畫風亦皆概して此の種の様式に屬せり、蓋し謂はゆる浙派は即ち此の系統の末流にして、壯拔の風漸く勝り、粗獷の弊從ひて生じ來れるものなり、明畫變遷の迹を尋ぬるに當たりて此の畫の如きは其の關鑰を示せる好箇の標本なりと謂ふべし、雪舟の之に學びて之に似ざる所即ち雪舟の大家たる所以、亦此の畫に依りて知ることを得

LANDSCAPE.

BY LI TSAI (CHINESE).

(*Kakemono*, slightly coloured on silk; size, 4 feet  $7\frac{1}{8}$  inches by 2 feet 9 inches.)

OWNED BY MR. MASAO GEJÔ, TOKYO.

(COLLOTYPE.)

Li Tsai, whose surname was I-chêng, was a native of Pu-t'ien. During the era of Hsüan-tê (1426), he was an official in the Jên-chiah Palace with Tai Wên-chin. In discussing the component parts of his pictures, we may say that the narrow valleys of his landscapes imitate the style of Kuo Hsi, and where he boldly disregards the conventions, he follows Ma Yuan and Hsia Kuei. In his time, he was called a matchless artist, Tai Wên-chin alone excepted. Human figures from his brush are full of action and are appreciated everywhere. When Sesshû went to China, he studied under Li Tsai the way of using colours and the handling of a rough brush, which we know from the legend: "Landscape with rough brush," on a picture in Jishô-in (referred to in the second volume of this series). Now, in the picture reproduced here, the distribution of details resembles that of Kuo Hsi, while the brushwork and tone of the ink are a combination of the forms seen in masterpieces by Kuo Hsi, Ma Yuan, and Hsia Kuei. Besides this, Li Tsai made the effect more delicate and forcible, therefore he fully combined in himself the methods of the two subdivisions of the Southern Sung school. Consequently, he may be said to have assimilated the good points of these three schools. The artists of the Hsüan-tê period, namely: Ho-tai, Tai Wên-chin, and others, generally show, in their works, a resemblance to this picture.















子母鶉圖(紙本着色)

小栗宗丹筆

(竪一尺二分、横一尺三寸三分)

男爵九鬼隆一君藏

小栗宗丹の小傳及び作品は本書第五冊に出だせり、然れども未だ花鳥の遺作を紹介せず、茲に掲ぐるは其の一佳作なり、東山時代南宋院畫の我が國に勃興するや、作者多くは皆山水を取りて花鳥を顧みる者少かりしに、宗丹獨り往々之を作り、以て雪村、元信等の一面の技巧に於ける先驅を爲せり、繪畫史上の功や没すべからず、當時の風格、本圖以て其の一斑を觀るに足れり、蒼雅古拙の味亦掬すべからずや

MOTHER QUAIL AND HER LITTLE ONES.

BY SÔTAN OGURI.

(*Kakemono*, coloured on paper; size, 1 foot  $2\frac{1}{4}$  inches by 1 foot  $3\frac{3}{8}$  inches.)

OWNED BY BARON RIUICHI KUKI, TOKYO.

(COLLOTYPE.)

We have given a brief biography and reproduced one of Sôtan's picture in Volum V. of this series, but we have not yet introduced his work in flowers and birds. This picture given here is one of his masterpieces. When the Buddhistic style of the Southern Sung dynasty, China, began to be popular in our country during the Higashiyama era, many artists always worked in landscapes and did not care to paint flowers and birds; but Sôtan sometimes chose such subjects, and he became the herald of one part of the style which was used so effectively by Sesson and Motonobu; therefore his influence upon the history of our Art was not slight. We can generally see the technique of that time in his pictures, and from them get a taste of the delicacy of the old method.



本國に丁亥の一旗を置るに足る。蓋古  
 籍書文土の故の對すべしと今國初の星嶽  
 靈臺の一圖の星位に在りたる星を徐有と  
 して丁亥供養に在りたる星を以て雲井天  
 子封爵山家と在りて星位を置るは徐有の  
 方南支訓書の靈臺圖に對照するに非ざる  
 を云ふに似うは封爵の一圖を以て東山訓  
 出たりと然れども未だ非星の星位を以て  
 小乘靈供の小乘星乃非品封本書靈臺圖に

二一以二安鄉 只三十二食

小栗

平田集(卷本)卷四











觀音圖(紙本墨畫)

僧雪舟筆

(竪三尺三寸七分、横一尺四寸五分)

伯爵松平直亮君藏

雪舟は本書既に屢之を出だせり、今又其の一傑作たる本圖を掲ぐ、觀音は未だ絶佳ならずと雖も、石皴の筆墨に至りては何等の至妙ぞ、眞に是れ雪舟獨擅の技何人と雖も殆ど企及するものなきを見る、石に三面を分かちて凹凸遠近變化の自在能く深遠の趣を寫し出だせること、殆ど東洋繪畫の極致に詣れり、馬遠、夏珪も亦恐らくは背後に墮若たらむ、崖樹、遠山の邊、坐ろに門下秋月の好みて紹述せりし風致の基く所なるを認むべし、觀音の説明は既に前冊に詳かなるを以て茲に贅せず

AVALOKITÊŚVARA (*KWANNON*).

BY SESSHÛ.

(*Kakemono*, monochrome on paper; 3 feet 4¼ inches by 1 foot 5¼ inches.)

OWNED BY COUNT NAOSUKÉ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

We have often given pictures by Sesshû in this series, and now we reproduce another of his masterpieces. Although the Avalokitêśvara in this picture is not so very well done, the crevices of the rocks, using India-ink only, are extremely skilful: this was truly this artist's own especial ability and no one can presume to attain to it. He divides the stone into three parts, showing the projections and the cavities, distance and proximity, very delicately; and we think this way of painting is the uttermost achievement of its kind in Oriental pictures. Ma Yuan and Hsia Kuei cannot surpass him. One of his disciples, Shûgetsu, willingly imitated his style, especially in the points of painting distant mountains, trees, and rocks.

An explanation of Avalokitêśvara has been given before, so we do not say anything more about her here.



[illegible]

卷之四

前  
二  
十  
年

藏書圖錄

(ΛΟΓΟΤΕΧΝΙΑ) ΛΙΑΝΕΤΤΟΛΙΑΝΑ

where  $\beta = 1/(k_B T)$  and  $\mathbf{r}$  is the position vector. The equilibrium density profile is obtained by minimizing the free energy with respect to the density profile, subject to the constraint of fixed total number of particles,  $N$ .

(COLLOTYPE)











達磨像(紙本墨畫)

僧雪舟筆

(竪三尺四寸一分、横一尺四寸二分)

男爵九鬼隆一君藏

達磨の説明雪舟の評傳復た重ねて述ぶるを須ゐず、本圖も亦雪舟人物畫中の一佳什なり、描法例の勁樸に非ずして筆豊かに墨潤ひ、僅かに面相の描線、眉髯の筆痕に於いて平生の趣致を發露せるを見る、亦是れ名手隨時の變化なり

DHARMA.

BY SESSHÛ.

(*Kakemono*, monochrome on paper; size, 3 feet 4 $\frac{3}{4}$  inches by 1 foot 4 $\frac{7}{8}$  inches.)

OWNED BY BARON RIUICHI KUKI, TOKYO.

(COLLOTYPE.)

It is unnecessary to explain about Dharma, and the life of Sesshû is already well known to our readers. This picture is one of the most excellent examples of Sesshû's figure painting. It is done with his usual manner of wielding his brush; the strokes being strong, bold, and curved; the ink is thick and rich in tone; and just a few lines are sufficient to display the countenance. Only in the eyebrows and beard do we see a semblance of the artist's usual method. By looking at this picture, we understand that Sesshû, a skilful painter, used a great variety of methods, according to his fancy.



關西の道

[illegible]

畏爾大恩至一

聖仁皇帝廿一年 繼一 只國廿二年

介 紹 良 友

續刊本

AMBAH

110042 700

(Achromatic, monochrome on paper; size, 3 feet 4 1/4 inches by 1 foot 4 1/2 inches.)

OWNED BY BARON RIUICHI KUKI, TOKYO.

(CONTINUED)

used a great variety of methods, according to his fancy. Looking at this picture, we understand that Sesshū a skilful painter and board do we see a semblance of the artist's usual method. His lines are sufficient to display the commencement. (Only in the eyebrows bold, and curved; the ink is thick and rich in tone; and just a few, with his usual manner of wielding his brush; the strokes being strong, the most excellent examples of Sesshū's figure painting. It is done Sesshū is already well known to our readers. This picture is one of It is unnecessary to explain about Dahmā, and the life of



蒲陽雪舟









東方朔圖(紙本墨畫)

傳支那明朝張路筆

(竪三尺三寸三分、横四尺九寸三分)

京都妙心寺塔頭春光院藏

東方朔の事は第十三冊吳春筆の説明に述べ、張路の作は第十三、第十四の兩冊に各一幀を出だせり、茲に又其の紙本の一佳作を掲ぐ、曼倩王母の桃を獲て歸る所、飛鶴走鹿相追隨し、仙風衣を吹いて將に復た羽化せむとす、勁拔筆を行りて折蘆の描法曲折自在、蒼潤墨を用ゐて潑染の調趣淡濃變化、眞に是れ浙派第一流の大家の技なり、前二圖と併せ觀て以て殆ど平山の面目を盡くすに足る

TUNG FANG-SO.

BY CHANG LU (CHINESE).

(*Kakemono*, monochrome on silk; size, 3 feet 3 $\frac{3}{4}$  inches by 4 feet 10 $\frac{3}{4}$  inches.)

OWNED BY SHUNKÔ-IN, OF MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

We have given the biography of Tung Fang-so in the Thirteenth volume, in connection with the picture by Goshun, and we have introduced Chang Lu's works in that volume and in the Fourteenth. Here we give a masterpiece on silk. Man Ch'ien, or otherwise Tung Fang-so, on his way home after having procured some peaches from Hsi Wang-mu, the Miraculous Land, is followed by a crane and a deer. A strong gust of wind from the mountain blew his sleeves up until he seemed about to fly away upon wings.

Chang Lu painted reeds very skilfully with his vigorous brush: while he does not use too much ink, yet it has a fresh appearance. He is truly one of the best artists of the Che-chiang school. We know something of how it was that his pictures usually followed in their conception and style, the "Ping-shan" pictures, by comparing this one with the two previously given.















琴棋圖雙幅(絹本墨畫)

支那明朝達仙筆

(各 五尺二寸三分、横三尺四寸)

京都臨濟宗大本山相國寺藏

達仙は其の傳を知らず、支那の畫史之  
を逸したるものゝ如し、本圖印文不明  
にして姓名を詳かにすること能はざ  
るを惜む、尙後考を期す、されど此の畫  
の作風と絹素の古色等に徴して明畫  
なることは疑ひを容れざるなり、筆法  
の壯拔と墨情とは浙派の特色頗る顯  
著にして、縦横の技亦賞すべし

KOTO AND CHECKERS.

BY TA HSIEN (CHINESE).

(A pair of *kakemono*, monochrome on silk; size of each, 5 feet 3 inches by 8 feet 4 inches.)

OWNED BY SHÔKOKUJI, KYÔTO.

(COLLOTYPES.)

We cannot investigate this artist's biography, as it probably not to be found in Chinese Art books. The ideographs of the seals affixed to these pictures are very obscure and, to our regret, we cannot give Ta Hsien's real name: this matter requires further investigation. But, from the technique of these pictures and from the age of the silk, we judge that they were produced during the Ming dynasty. In the forceful and sublime character of the brushwork, and in the tone of the ink, we seem to detect the special taste of the Che-chiang school. The pictures are worthy of praise because of the bold strokes of the brush.























山水圖屏風一雙

(紙本泥引淡彩)

雲谷等益筆

(各堅五尺二寸一分横一丈一尺七寸四分)

近江國下郷傳平君藏

雲谷等益のことは本書第八冊  
に於て既に述べたり、茲に出す  
一雙の屏風は等益遺蹟中の傑  
作にして、筆致嚴格、布局整齊、傳  
彩また淡雅、頗る珍賞すべきも  
のと云ふべし

LANDSCAPES.

BY TÔYEKI UNKOKU.

(A pair of screens; size of each, 5 feet 3 inches by 11 feet 8 inches.)

OWNED BY MR. DENPEI SHIMONOGÔ, ÔMI PROVINCE.

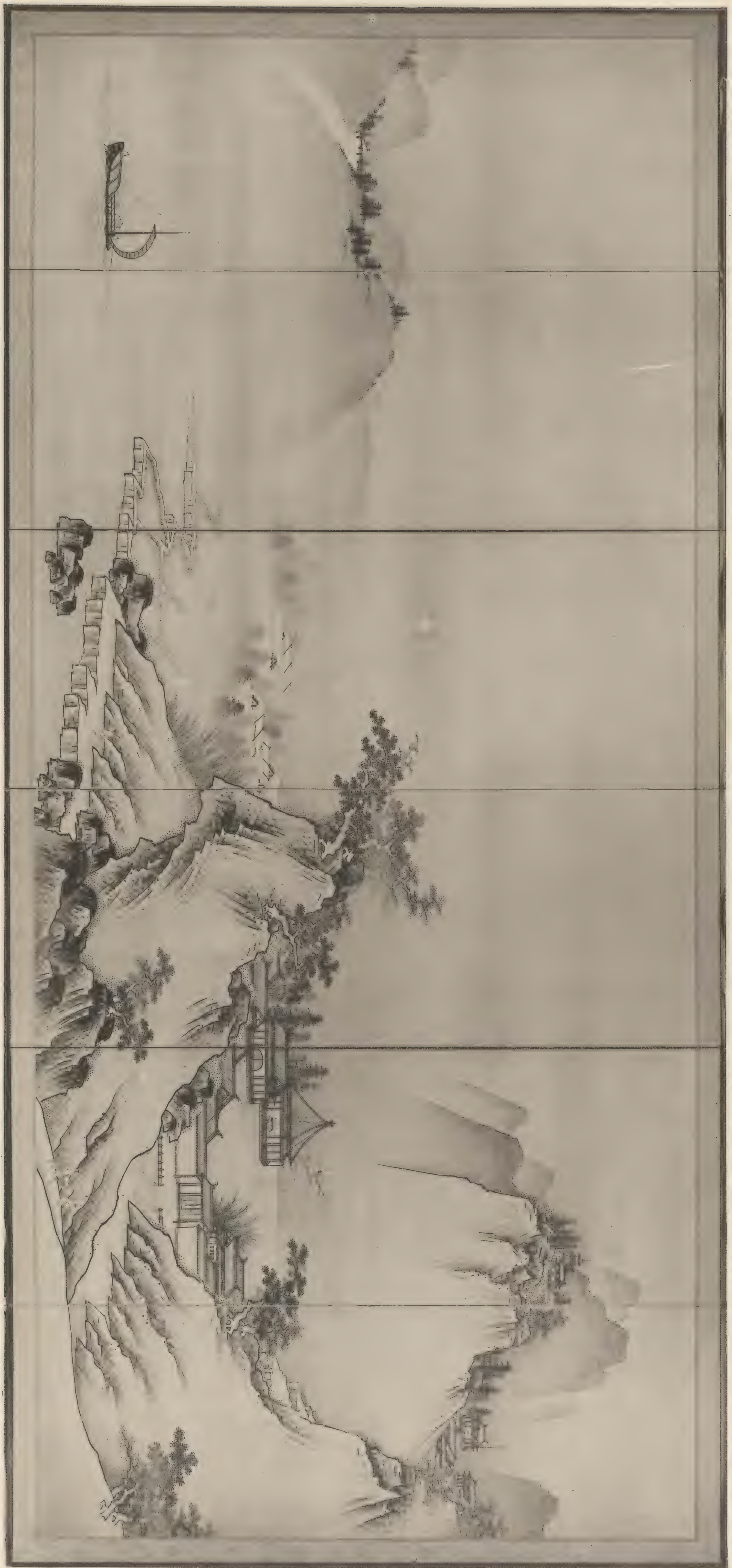
(COLLOTYPES.)

The present screens were painted by Tôyeki Unkoku (begining of the 17th century), whose biographical sketch was given in the eighth volume of this series. We cannot but admire these pictures as one of the best of Tôyeki's productions through his whole life.



山水詞類



















溪山閑適圖(紙本淡彩)

支那明朝盛茂燁筆

(竪五尺一寸八分、横二尺九寸)

下總國岩崎重次郎君藏

盛茂燁、念菴又研菴と號す、吳郡の人、山水を寫すに布景設色頗る烟林清曠の概を具へ、人物も亦精巧典雅、意毫端に在りて饒く士氣ありと稱せらる。本圖は盛茂燁遺蹟中の逸品にして、樹木巖石の描寫甚だ佳なるのみならず、高士優遊閑適の狀揮灑し來つて滿幅の詩氣頗る掬すべきものあるを覺う。

LONELY WANDERER IN A MOUNTAIN VALLEY.

BY SHANG MAOHUA (CHINESE).

(*Kakemono*, slightly coloured on paper; size, 5 feet  $1\frac{3}{4}$  inches by 2 feet  $10\frac{1}{2}$  inches.)

OWNED BY MR. JYUJIRÔ IWASAKI, SHIMOFUSA PROVINCE.

(COLLOTYPE.)

Shang Maohua, otherwise called Nienan and Yen-an, was a native of Wu-chün. In his landscapes, the composition and colouring are very pure, and the loneliness of persons is delicately suggested. This picture is an excellent one by him, and the reproduction of trees and rocks is done most skilfully, making us feel the very spirit of literature, as we contemplate this wise man calmly wandering about the scene.







庚寅仲春既望  
雪舟齋  
以筆作









秋景山水圖(絹本着色)

支那明朝藍瑛筆

(竪五尺六寸五分、横二尺二寸九分)

名古屋服部小十郎君藏

藍瑛の遺作、評傳は先に本書第十冊に紹介せり、本圖亦有數の一佳品なり、款識中の丙戌は明の萬曆十四年か清の順治三年ならざるべからず、明清の兩書傳共に藍瑛を攝し、其の子藍濤獨り清朝の書傳に見えたるに考ふれば、藍瑛は明末清初に跨れる人にして、而も晩年に至りて一格を成せりと云へれば、此の畫の成れる丙戌は蓋し順治なるべし、清朝の評家皆浙派を以て斯の人を譏ると雖も、そは吳派の僻見なり、藍瑛を以て浙派の前人吳偉、張路等に比すれば、粗獷の弊既に全く洗除せられて、圖相筆法殆ど南宗に化し、而も適勁の趣致を存する所、却りて吳派の滔々たる文人旁修の疎拙に勝ること幾層なるを知らざるなり、宜なる哉、其の蹟日東に重んぜられて、今に趙璧も嘗ならず、才あり力ある行家の妙技、吳派の諸家之に及ぶ者果たして幾人かある

AUTUMNAL LANDSCAPE.

BY LAN YIN (CHINESE).

(*Kakemono*, colours on silk; size, 5 feet 7½ inches by 2 feet 4¼ inches.)

OWNED BY MR. KOJÛRÔ HATTORI, NAGOYA.

(COLLOTYPE.)

The biography of Lan Yin was referred to in Volume ten of this series, where we reproduced one of his masterpieces. The picture we give here is another of his excellent productions. The cycle symbols given on this picture, will be either the 14th year of the Wan-li era (1587) of the Ming dynasty, or the 3rd year of Shun-chih (1647) of the Ch'ing (the present) dynasty. Lan Yin's biography is included in works of both the Ming and the Ch'ing dynasties, while that of his son, Lan T'ao, is in the Art books of the latter dynasty only; therefore Yin flourished towards the end of the Ming and at the beginning of the Ch'ing dynasties. As is said, he perfected his own technique in the later years of his life, and we suppose it is proper to identify this year cycle with the period Shun-chih. The critics of the present day despise him, saying that he belonged to the Che-chiang school; yet this will be an incorrect criticism by disciples of the Wu school.

Now, when we compare Lan Yin with his predecessors of the Che-chiang school, that is to say, for example: Wu Wei and Chung Lu, we must admit that he is free from the evil influences of roughness; while the composition of his pictures and their brushwork, closely resemble the Southern Sung school, to which he adds the element of strength. As a result of all these facts, his work is very much superior to the pictures of the Wu school, which have the rude appearance of having been retouched. Hence, there is good reason for the esteem in which his pictures are held in our country. Among the artists of the Wu school, is there any who can reach this point?







法荆浩筆  
雨後山景  
子孫社  
李新  
眠山  
在當溪  
之左









雲中文殊圖(絹本淡彩)

狩野探幽筆

(竪四尺八寸七分横二尺一寸七分)

伯爵松方正義君藏

探幽は既に屢、本書に紹介せり、茲に掲ぐる所の圖は、寛永十三年三十五歳より寛文元年六十歳に至る間即ち法眼時代の一佳作にして、而も其の輕輦の筆意最も能く探幽の面目を發揮せるより觀れば、既に老境に入りし後の作なるべし、清曠典雅、探幽獨得の趣を觀る、文殊師利菩薩の事は先に精しく説明する所あり、就いて見るべしと雖も、本圖の如きは題を文殊に借りて一種の神童を書けるに過ぎず、嚴格なる意義に於ける宗教畫として論すべきものに非ざるなり

MAÑJUSRI AMONG THE CLOUDS.

BY TANNYŪ KANÔ.

(*Kakemono*, slightly coloured on silk; size, 4 feet 10 inches by 1 foot 1 $\frac{7}{8}$  inches.)

OWNED BY COUNT MASAYOSHI MATSUKATA, TOKYO.

(COLLOTYPE.)

We have referred frequently to Tannyû. This picture was executed at some period between the 13th year of Kwanyei (1636) and the 1st year of Kwambun (1661), when Tannyû was in the neighbourhood of sixty years of age; that is to say during the Hôgen period of his life, and we readily see that it must have been produced in the later years of his existence, for the reason that it fully manifests his special taste in using a very soft touch of the brush. Hence, we observe the traits of elegance and purity which were peculiarly characteristic of him. We have already told fully about Mañjusri Boddhisattva, but this one seems rather to be a divine youth who has borrowed the form of Mañjusri: strictly speaking, the picture does not belong among religious paintings.















谿山靜釣圖(絹本淡彩)

支那清朝武丹筆

(竪五尺五分横一尺四寸)

下總國岩崎重次郎君藏

武丹字は衷白、支那明朝江寧の人、最も山水畫に長じ、筆致清勁を以て其名高し。茲に出す圖は米南宮(名は芾、字は元章、宋朝の大家)の法を撫して畫けるものにして、惟り其落筆の精妙なるのみならず、谿山煙林の清曠なる、人物家屋の幽閑なる、よく畫題の意を發揮し來つて、頗る韻致に富む。蓋し武丹の畫中稀有の傑作なりと云ふべし。

FISHING IN A LONELY VALLEY.

BY WU TAN (CHINESE).

(*Kakemono*, slightly coloured on silk; size, 5 feet  $\frac{3}{4}$  inch by 1 foot  $4\frac{3}{4}$  inches.)

OWNED BY MR. JYÛJIRÔ IWASAKI, SHIMOSA PROVINCE.

(COLLOTYPE.)

Wu Tan, whose surname was Chung Pei, was a native of Chiang-ning. He was skilful in landscape painting and achieved fame by the firmness and purity of his brushwork. This picture reproduced here is executed in imitation of the method of Mi Nan-kung (real name Fei, surname Yüan-chan) a famous artist of the Sung dynasty. It is not only exquisite in its brushwork, but it is overflowing with taste, and gives the full meaning of the conception most forcibly. We may see the purity and simplicity of the technique in the mountains, the valley, and the trees, while the appearance of the persons and houses imparts a sense of loneliness. The picture is probably such a masterpiece as rarely came from Wu Tan's hand.















蟬丸圖(絹本淡彩) 英一蝶筆

(竪三尺三寸四分、横一尺三分)

伊勢國松坂小津與右衛門君藏

英一蝶も既に之を出だせること數回、然れども其の老熟輕妙の筆墨、本圖の如き疎雅なる趣味を具へたるものは稀なり、勿々筆を運び去りて寫し出だせる這の老盲夫の情致神を傳へて生動の態あるもの、一蝶にして始めて之を能くすべし、書題の蟬丸は宇多帝の時の人、和歌と琵琶とを能くし、逢坂に高棲す、源博雅の之に祕曲を授かりしこと、蟬丸の逢坂の詠歌とは、共に人口に膾炙せり

THE OLD POET: SEMIMARU.

BY ITCHÔ HANABUSA.

(*Kakemono*, slightly coloured on silk; size, 3 feet  $3\frac{3}{8}$  inches by 1 foot  $\frac{1}{4}$  inch.)

OWNED BY MR. YOYEMON OZU, MATSUZAKA, ISÊ PROVINCE.

(COLLOTYPE.)

We have reproduced pictures by Itchô several times. This one appears to us to be a rare and elaborately executed masterpiece, which was done with a light stroke of the brush and evinces traits of simplicity and effectiveness. This blind old poet is depicted with a hasty brush and the canvas is full of that divine spirit which was manifested by Itchô, almost alone. The "Semimaru" in this picture was a man who flourished in the reign of Emperor Uda (end of 9th century), and who was skilful in poetry and in playing the *biwa*. He lived at Ôsaka, near Ôtsu. It is widely known that the essential doctrine of the theory of music was communicated to Hiromasa Minamoto upon inquiry of this "Semimaru," and the poem, Ôsaka, composed by him.















虎圖(絹本着色)

圓山應舉筆

(竪四尺二寸六分、横四寸九分)

京都中村半兵衛君藏

應舉曾て眞の虎を見ず、寫生を以て旨とせる作者にして、未だ生を寫さざる所のものを畫く、其の寫生せしものに及ばざるは固より宜なり、故を以て面相體格は言ふに足らずと雖も、其の目觀せし虎皮に基きて畫きたる斑文と描毛の技とに至りては、誰か復た多く之に過ぐる者あらむや、本圖亦其の精妙を觀るべし、殊に本圖は狹幅の中に巨身を收めて、能く大體を表現し得たる布局の奇巧、眞に歎賞の値あり、安永四年應舉四十三歳の作とす

TIGER.

BY ÔKYO MARUYAMA.

(*Kakemono*, colours on silk; size, 4 feet 3 inches by 5 inches.)

OWNED BY MR. HAMBEI NAKAMURA, KYÔTO.

(COLLOTYPE.)

Ôkyo never saw a live tiger, and he painted the animal without having any exact knowledge of the creature's appearance. He laid stress upon his preliminary sketch, and because he painted the tiger without personal knowledge of how a living tiger looks, therefore it is not so very well done. Its face and body do not resemble those of the true animal, for Ôkyo had seen only a tiger's skin, and having seen that, he painted a tiger as if he were depicting the hair and general appearance of a cat. Yet, if another man had attempted to paint a tiger without exact knowledge, he would probably not have succeeded so well as Ôkyo did. We must appreciate the skill with which he wrought this picture, displaying such a large animal on such a narrow canvas. It was done by him in the 4th year of Anyei (1775), when he was forty-three years of age.















谿樹群猿圖(絹本着色)

森狙仙筆

(竪三尺三寸、横八寸一分)

神戸光村利藻君藏

狙仙の猿に於ける妙技は復た重説を須るず、専門の精造詣の極理想は殆ど書く所の物と同化して、心の想ふ所之を筆端に現せば、一としておのづから猿の天真に非ざるなきなり、動物の中此の最も高等なる物を選び其の豊富なる變化を弄びて顧みず、以て獨り古今に擅場す、蓋し亦一個の卓見なり、本圖は寛政三年狙仙五十二歳、其の技既に業に圓熟せる頃の一大佳作とす

MONKEYS.

BY SOSEN MORI.

(*Kakemono*, coloured on silk; size, 3 feet 3 inches by 9 inches.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBE.

(COLLOTYPE.)

It would be superfluous to say that Sosen was skilful in painting monkeys. As a result of his special study and consummate knowledge, he easily depicted the natural appearance of the animal, moving his brush to follow his thought, which had come to grasp the very nature of monkeys. Preferring this most developed animal, he comprehended the full variety of its attitudes and understood the different varieties, not giving any attention to other subjects: thus he achieved a fame for his success in both former and modern times. This is a tribute to his specially praiseworthy motive. We have reproduced here one of Sosen's masterpieces, executed in the 3rd year of Kwansei (1791), when he was fifty-two years of age.







寛政戊午季冬  
祖仙画









新六歌仙圖(絹本着色)抱一筆

(竪三尺五寸九分、横一尺六寸三分)

武藏國 大澤久右衛門君藏

藤原時代の初期に於ける和歌の名家、僧正遍昭、在原業平、文屋康秀、撰法師、小野小町、大友黒主の六人を撰びて世に六歌仙と稱す、其撰者は何人なるか詳ならざれども、紀貫之朝臣が古今和歌集の序文中、此六人の名家を掲げて其詠歌を評したるより見れば、或は貫之などの定めしものなるやも知るべからず、而して新六歌仙は後世之に倣ひて藤原時代の末期より鎌倉時代の初期に至る歌人中より撰びたる六人の名家にして、後京極良經、藤原俊成、西行法師、慈鎮和尚、藤原定家、藤原家隆これなり、茲に出す圖は即ち此等の名家を描寫せるものなるが、單に人物のみに就て見れば、未だ其布局の妙を盡したりと云ふを得ざれども、色紙の配置宜きを得て、畫面おのづから能く調和せるものあり、加ふるに筆致謹嚴にして、傳彩高雅、個々の相貌姿態よく個々の精神思想を發揮したるが如きは、さすがに抱一の手腕が斯種の畫題にも亦能く成功したるを見るべし。

THE SIX NEW POETS.

BY HÔITSU.

(*Kakemono*, coloured, 3 feet 6 $\frac{7}{8}$  inches by 1 foot 7 $\frac{1}{2}$  inches.)

OWNED BY MR. KYÛEMON ÔZAWA, MUSASHI PROVINCE.

(WOOD-CUT.)

Sôjô Henjô, Ariwara Narihira, Bunya no Yasuhidé, Kisen Hôshi, Ono no Komachi and Ôtomo no Kuronushi, who were the most eminent poets at the begining of the Fujiwara era (7th and 8th centuries), are called "The Six Great Poets." Just who it was that selected them for this distinction, is now very obscure; yet, judging from the fact that Kinô Tsurayuki—in his preface to *Kokin Wakashu*—criticised the verses of these six poets, it may, perhaps, be concluded that Tsurayuki established the selection. Now, there were six other poets of remarkable ability—Gokyôgoku Yoshitsuné, Fujiwara Toshinari, Saigyô Hôshi, Jichin Oshô, Fujiwara Sadaiyé, and Fujiwara Iyetaka—who have been chosen from among the poets of that particular period of time which included the last part of the Fujiwara era and beginning of the Kamakura epoch (12th century), and who are called "The Six New Poets," in contradistinction to the first mentioned, "Six Great Poets."

The picture here reproduced is that of these six, new, great poets. As the six human figures, alone, are portrayed without accessories, the picture may, possibly, be criticised as lacking in artistic technique: there is, however, a natural harmony in the arrangement of the squares on which verses are written. Moreover, the consummate ability displayed in the use of the brush, the æsthetic refinement evinced in the association of these poets with some of their productions, and the skilful manner in which the features and expressions of the individuals are brought out, all work together very effectively in representing the spirit of the composition. We can readily see that Hôitsu had a wonderful faculty even for treating such subjects, and that with them he succeeded as well as with others.



したるを思ふべし  
すべし第一の手紙は其の論議にも亦猶く或  
種よく聞かぬの精神思想を露明したるものなり  
加ふるに筆致雄辯にして尊厳高麗の相違を  
きき得て書面おのづから能く購和するものあり  
妙を盡したるを云ふを得るものなり色の配置の  
宜はるを單に人の心のみに就て見れば未だ其市井の  
に就て出づる圖の明も此等の各家を描寫するもの  
に就て實に其の神態を露明する各家を描寫するもの  
なり選びたる六人の各家に就ては餘京極自身に就  
て其の未だ露明する神態に至る人の中  
にふくむるを而して六人の各家に就ては餘京極自身に就  
て見れば其の神態を露明する各家を描寫するもの  
なり文中此六人の各家を描寫する其の神態を露明する  
ものなり其の神態を露明する其の神態を露明する  
人々を露明する其の神態を露明する其の神態を露明する  
原業平文藝集の神態を露明する其の神態を露明する  
其の神態を露明する其の神態を露明する其の神態を露明する

六人集(神本善色) 第一集

第三集正武安殿一頁六廿三頁

先藏圖 大藏八古南門書藏

THE SIX NEW POETS.

BY HÔITSU.

(Kiyomoto coloured, 3 feet 6 1/2 inches by 1 foot 7 1/2 inches.)

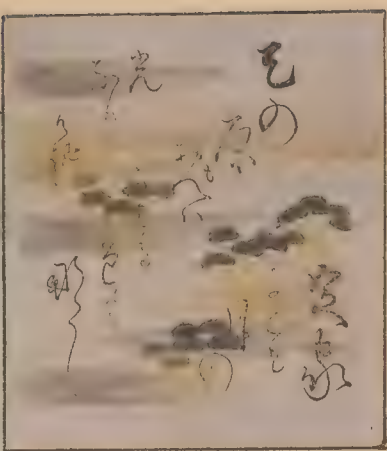
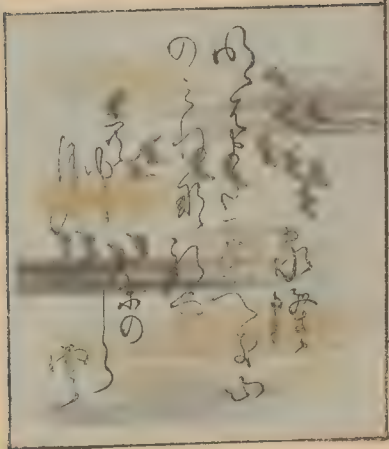
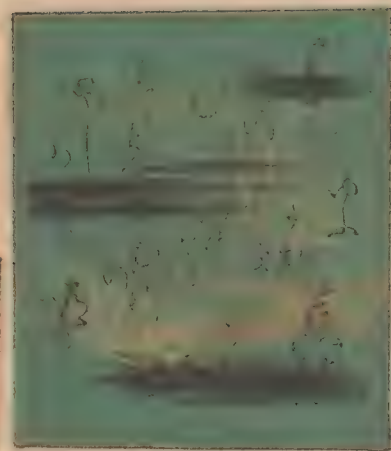
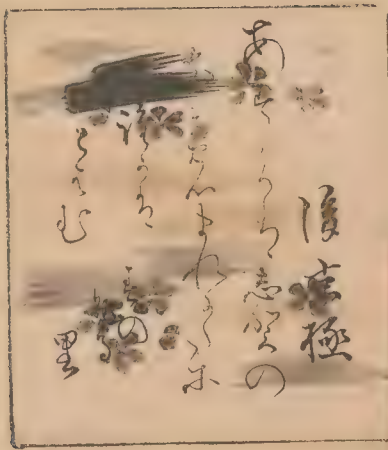
OWNED BY MR. KYŪEMON ÔZAWA, MUSASHI PROVINCE.

(WOOD-CUT.)

Sôjô Henjô, Ariwara Narihira, Bunya no Yasuhide, Kisen Hôshi, Ono no Komachi and  
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that Hôitsu had a wonderful faculty even for treating such subjects, and that with them he  
succeeded as well as with others.





雨草子  
一  
通







山水圖(絹本淡彩)

谷文晁筆

(竪三尺一寸一分横一尺一寸七分)

東京山中清兵衛君藏

文晁の作も屢前に出でたり、  
本圖は其の壯齡の一佳作、縦  
横の健腕落筆おのづから妙  
を成し、雄壯の規模胸中常に  
涌き來る底の天才は、其の概  
亦此の一幀に觀るべし、寛政  
八年文晁三十三歳浪華客中  
の筆とす

LANDSCAPE.

BY BUNCHÔ TANI.

(*Kakemono*, slightly coloured on silk; size, 3 feet 1 $\frac{1}{8}$  inches by 1 foot 2 inches.)

OWNED BY MR. SEIBEI YAMANAKA, TOKYO.

(COLLOTYPE.)

We have frequently reproduced masterpieces by Bunchô, and here we give one that was executed in his middle life. In it we see his special attainment in sublimity of proportion and freedom of execution. The picture came from his consummately adroit hand in the 8th year of Kwansei (1796), when he was thirty-three years old, and living at Naniwa (now Ôsaka).







覽政西原秋日寫於後年  
大谷倉









赤壁前遊圖(紙本淡彩)

椿 椿山筆

(竪四尺五寸八分横一尺二寸六分)

駿河國島田 天野 廉君藏

椿椿山名は弼、字は篤甫、通稱は仲太、琢華堂、四休菴、春松軒、碧梧山房等の別號あり、江戸の人、家世々幕府の同心たり、初め書を谷文晁の門人金子金陵に學び、後渡邊華山を師とす、清人惲南田、張秋穀等の蹟を臨し、徐氏の沒骨を好み、終に蓄筆の一體を以て家を成せり、安政元年閏七月十三日歿す、歳五十四、其の専門は花鳥に在り、山水に至りては實に稀觀の逸作とす、本圖の如き即ち是れなり、されば其の書法は平生花鳥圖の配景に用ゐたる石坡の筆法にして、山水としては却りて一種の奇致あるを觀るべし

WANDERING AMONG CHIH-PI

BY CHIN-ZAN TSUBAKI.

(*Kakemono*, slightly coloured on silk; size, 4 feet 6¾ inches by 1 foot 3 inches.)

OWNED BY MR. REN AMANO, SHIMADA, SURUGA PROVINCE.  
(COLLOTYPE.)

Chinzan Tsubaki, whose real name was Hitsu and surname Tokuhō, properly called Chyūta, used several pseudonyms, for example: Takukwadō, Shikyūan, Shunshōken, Hekigōsanbō. He lived in Yedo, where his family had been, for many generations, police officers under the Tokugawa government. In early life, he studied Art under Kinryō Kaneko, a pupil of Bunchō Tani, and afterwards he took lessons from Kwazan Watanabé. He likewise trained himself in his profession by copying the pictures of Yun-t'ien and Chang Ch'iu-ku, artists of the Ching dynasty, China, and fond of the so-called "non-contour system," which was originated by Hsu-tze. Finally, he evolved a system called "the full-ink method," which was peculiar to himself only. He died on the 13th of the intercalary 7th month, 1st year of Ansei (September 5, 1854), at the age of fifty-four. He generally painted flowers and birds; rarely landscapes: hence, this picture is exceptionally valuable. The style of the brushwork clearly suggests that the idea of the background was taken from his usual pictures of flowers and birds, and we must admit that it shows a somewhat curious taste for a landscape.



お味でて一瞬の奇遊あるを購るへし  
に用ゐたる石炭の筆法にして山水とし  
てはもとほは其の筆法は平直に  
畫に簡潔の趣作こそすなわち山水の趣  
其の專門なるに正し山水にまゐりては  
取まりて其の筆法は平直に山水とし  
の趣作こそすなわち山水の趣  
とす新入筆南田遊筆の趣を購ふ  
其の門人金子金剛に導き遊筆山水を  
の人筆法は其の趣を購ふ  
山水の趣を購ふ  
山水の趣を購ふ

（全図只正十八分銀一尺二寸六分）

南田遊筆

永野所造圖紙本系巻一

WANDERING AMONG CHIH-PI

BY CHU-XIAO TSHAKI

(Vertical text line)

OWNED BY MR. REN AMANO, SHIMADA, SURUGA PROVINCE.  
(COLLECTOR)

Chinese Tshaki, whose real name was Hsiao and surname Tokuh, properly called Chien, used several pseudonyms, for example: Tshakwado, Shikyan, Shunshokan, Hekigashiro. He lived in Yedo, where his family had been for many generations, police officers under the Tokugawa government. In early life, he studied art under Kinko Kaneko, a pupil of Bancho Tani, and afterwards he took lessons from Kusan Watanabe. He likewise trained himself in his profession by copying the pictures of Yun-tien and Chang Ch'iu-kai, artists of the Ching dynasty, China, and fond of the so-called "non-contour system", which was originated by Hsu-tzu. Finally, he evolved a system called "the full-link method", which was peculiar to himself only. He died on the 13th of the twelfth month, 1st year of Ansei (September 2, 1854), at the age of fifty-four. He generally painted flowers and birds; rarely landscapes; hence, this picture is exceptionally valuable. The style of the brushwork clearly suggests that the idea of the background was taken from his usual pictures of flowers and birds, and we must admit that it shows a somewhat curious taste for a landscape.



赤壁前遊

卷之六

[illegible]







墨竹圖(絹本)

山本梅逸筆

(竪四尺七寸八分横三尺八寸二分)

神戸光村利藻君藏

梅逸は既に屢之を紹介せり、  
今又此の一大佳作を掲ぐ、嘉  
永六年七十一歳の老筆なり  
と雖も、依然として尙驚くべ  
き雄健を示せり、溪竹露を帶  
びて清曠の氣人に逼る、布局  
濃淡配合の美間然する所な  
し、眞に希世の大手腕とす

BAMBOOS.

BY BAIITSU YAMAMOTO.

(*Kakemono*, monochrome on silk; size, 4 feet 9 inches by 2 feet 11½ inches.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBÊ.

(COLLOTYPE.)

We have referred frequently to Baiitsu in this series, and now, too, we reproduce this excellent masterpiece. Although it was executed towards the close of his life, in the 6th year of Kayei (1853), it nevertheless possesses wonderful force and betokens undiminished virility. The picture shows us some bamboos in a valley, seeming to have their foliage wet with the dews of Heaven, and they arouse a sense of purity. In proportions, tone of ink, and contrast of pleasing details, the picture displays a most effective harmony, and there is not, upon all the canvas, a single space that is inartistic.



「漢」の希世の大手筆なり  
鑑賞者の美眼を驚かす  
ひて清麗の美人に遍る  
筆墨をみせし美竹を  
と鑑賞者として前  
永六平十一歳の筆  
今又此の一大作を  
絶世の美眼を驚かす  
明治三十八年  
（昭和四年）三月八日  
山本 繪 堂  
墨竹圖（絹本）

DAWMOOR.  
BY BAIITSU YAMAMOTO.  
OWNED BY MR. TOSHIMIO MITSUMURA, KÔBE.  
(COLLECTOR)  
We have referred frequently to Baiitsu in this series, and now, too, we reproduce this excellent masterpiece. Although it was executed towards the close of his life, in the 6th year of K'ayei (1823), it nevertheless possesses wonderful force and retains undiminished vitality. The picture shows us some bamboos in a valley, seeming to have their foliage wet with the dew of Heaven, and they arouse a sense of purity. In proportions, tone of ink, and contrast of pleasing details, the picture displays a most effective harmony, and there is not upon all the canvas, a single space that is inartistic.





癸丑春正月十日  
竹石  
七十二老八梅道







不動明王圖(絹本着色) 其一筆

(竪二尺八寸五分、横一尺三寸六分)

武藏國 大澤久右衛門君藏

不動明王は密教建立の空想上の神にして身玄雲色、利牙上出、火焰を負ひて立ち、手に劔と索とを把り、難調の衆生を降伏する忿怒酷烈の神性を表す、制多迦、矜迦羅の二童子は其の使者なり、本圖大體は古式の像容に従へりと雖も、書法極めて近世化して崇高の古意を闕けり、然れども衣褶、波文等の描法は警拔強健の筆力を見るべく、火焰の如きも頗る奇巧を弄せり、光琳派中此の種ものを出だせるは、格外の逸作として亦珍賞するに足れり

ARYA ACARA.

BY KIITSU.

(*Kakemono*, coloured, 2 feet 10 inches by 1 foot 4¼ inches.)

OWNED BY MR. KYŪYEMON ÔZAWA, MUSASHI PROVINCE.  
(WOOD-CUT.)

Arya Acara is a fancied god in the mystic religion. His movements are very free. He does as he likes, and displays his power in whatever way he thinks is of benefit to all. He stands with a huge shape of flame burning at his back, which signifies great wisdom. In his hand he carries a rope and a sword, and he is supposed to represent the characteristics of god who constantly has the power of restraining all the turbulent, evil demons. Cetaka and Kinkara are two of his pages.

This picture, as a whole, takes the manner of old images in the way of painting the god's form; but the method of treatment is very much like recent pictures and is deficient in sublimity; still we see bold and strong touches in the brushwork of the folds and overlapping of the robes; and the flame is especially skilfully done. This must be considered a treasure, and as one of the extraordinary masterpieces among the productions of the Kôrin school.















嵐山圖(絹本着色)

中林竹溪筆

(竪一尺五寸、横二尺三寸七分)

駿河國島田 森 淑君藏

中林竹溪名は成業字は紹父、竹洞の子なり、家法に泥まずして一機軸を出ださむとし、未だ名を成すに至らずして、中年にして歿せり、本圖は其の遺作中最も勝れたる一佳作とす、父竹洞は素と花鳥家なり、山水に至りては其の得意の所に非ず、然るに竹溪は山水人物を併せ能くし、本圖の如きも筆法は頗る父に似たりと雖も、米法の渲染寧ろ竹洞よりも力ありて、大體の布局と共に却りて竹洞に勝ると謂ふも過褒に非ざるなり

ARASHIYAMA.

BY CHIKKEI NAKABAYASHI.

(*Kakemono*, coloured on silk; size, 1 foot 5 $\frac{7}{8}$  inches by 2 feet 4 $\frac{1}{4}$  inches.)

OWNED BY MR. KIYOSHI MORI, SHIMADA, SURUGA PROVINCE.

(COLLOTYPE.)

Chikkei, whose real name was Shigenari and surname Shôfu, was a son of Chikutô. He was assiduous in his effort to develop an original school of his own, not following the family precedent; but, to our regret, he died in middle age, before he had achieved his cherished purpose. This picture is one of the best among his productions. His father, Chikutô, was famous as a flower and bird artist; but was not so skilful in landscapes; while Chikkei was clever at both landscapes and figures. Although this picture somewhat resembles his father's style in its brushwork yet we see that the stippling of this scene is more forceful than that of Chikutô, and the arrangement of details, too, is superior to his father's conceptions.















山水圖(純本水墨)

貫名海屋筆

(竪四尺三寸五分横二尺八分)

神戸光村利藻君藏

海屋の小傳と其の作品とは前冊に出でたり、本圖も亦其の晩年の佳作とす、併せて以て文士翰墨の雅趣を味ふべし

LANDSCAPE.

BY KAIOKU NUKINA.

(*Kakemono*, thin ink on *nimé*, a kind of silk; size, 4 feet 4 inches by 2 feet  $\frac{1}{4}$  inch.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBÉ.

(COLLOTYPE.)

In a previous volume, we have given a picture by Kaioku Nukina, and a brief sketch of his life. This excellent masterpiece was executed in the later part of his life. From the two pictures (the former and the present one), we get an idea of the elegant taste displayed by our literary men when they amused themselves by playing with a brush.



山水圖繪本水壘

貴客遊覧

(全四冊) 正全冊二五八五

繪本水壘

て以て文士新墨の題意を奉  
其の趣半は自注にす其を  
は前冊に出すたは本冊と  
前冊の小冊と其の一作品と  
繪本水壘

LANDSCAPE

BY KAKUO NIKIYA

FORWARDED BY THE UNIVERSITY OF TORONTO LIBRARY

(COLLECTED)

In a previous volume we have given a picture of the  
of the Nishiki, and a brief sketch of his life. This excellent  
masterpiece was executed in the later part of his life. From the  
two pictures (the former and the present one) we get an idea of  
the elegant taste displayed by our literary men when they  
amused themselves by playing with a brush.



白雲出地壘山中又有迴巖口  
注迴巖起層樓讀書處  
泉發石松風

莊心為寫









仙山樓閣圖(絹本着色)

日根對山筆

(竪四尺五寸八分横一尺九寸)

東京野口小薺君藏

對山の作は既に之を出だせり、本圖は亦其平生宗とする所の明畫の體に倣ひたる巧密の一大佳作にして、樹木樓閣の布置より山石の脈絡に至るまで、細麗言はむ方なし、眞に近古の一名手とす、本圖は安政五年對山四十六歳の筆なり

HERMIT MOUNTAIN AND PAVILIONS.

BY TAIZAN HINÉ.

(*Kakemon*, coloured on silk; size, 4 feet 6 $\frac{3}{4}$  inches by 1 foot 11 $\frac{3}{4}$  inches.)

OWNED BY MRS. SHÔHIN NOGUCHI, TOKYO.

(COLLOTYPE.)

We have already presented certain of Taizan's works. The canvas, which we reproduce here, is one of his masterpieces, executed with delicate and minute brushwork, in imitation of the style of Ming (China) pictures. It is very effective in its arrangement of trees and pavilions, while the shapes of the rocks are likewise picturesque. Taizan must be classed among the excellent artists of modern times. This picture was done in the 5th year of Ansei (1858), when the artist was forty-six years of age.



此畫正辛酉山四十六歲之筆也  
 其真乃近古之一奇手也其本圖  
 の細線に至るまで細麗言わば大  
 にして樹木樹開の布置より山石  
 の態に類はるべき露の一大掛作  
 画は亦其平主宗とする所の明畫  
 畫山の半は細く之を出しき本  
 東京理口小島氏藏  
 (證明正辛酉八分銀一圓式也)

日 林 山 筆  
 山 山 樹 開 圖 (絹 本 首 色)

HERMIT MOUNTAIN AND PAVILIONS.

BY TAIWAN HINÉ.

(Yakamae coloured on silk; size 4 feet 6½ inches by 1 foot 11¾ inches).

OWNED BY MRS. SHÔJIN NOGUCHI, TOKYO.

(COLLTYPE.)

We have already presented certain of Taiwan's works. The  
 canvas, which we reproduce here, is one of his masterpieces, executed  
 with delicate and minute brushwork, in imitation of the style of Ming  
 (China) pictures. It is very effective in its arrangement of trees and  
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 was forty-six years of age.





佛山樓閣戊午秋八月寫  
畫山樓上  
[Red Seal]







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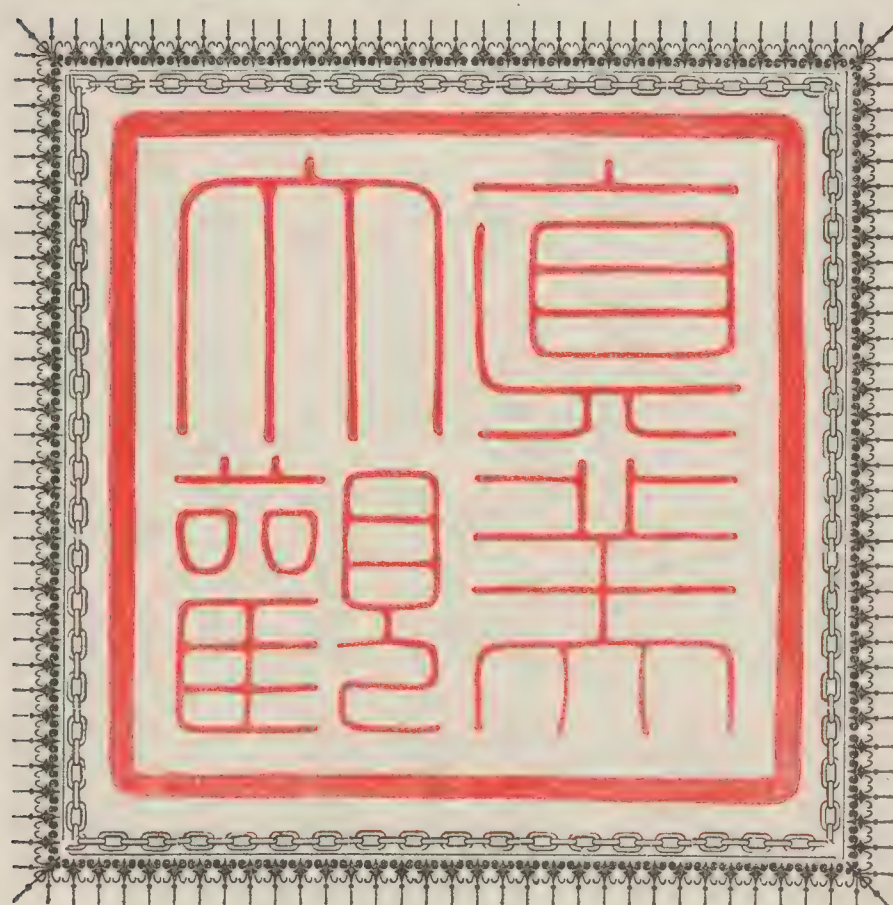
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